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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME FOURTEEN, NUMBER ONE, MAY 1987

LOVE AFFAIR

Enticed in his youth, he pursued it through life, and is now totally enthralled. The object of Raymond Morrone's devotion? Beautiful penmanship! See a generous sampling of letters, words, hearts, birds, flowers, flourishes and swirls in his fine Spencerian hand.

Page 16.

U&lc.
VOLUME FOURTEEN, NUMBER ONE, MAY, 1987

EDITOR: EDWARD GOTTSCHALL
ART DIRECTOR: MO LEBOWITZ
EDITORIAL DIRECTORS: AARON BURNS, ALLAN HALEY
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ADVERTISING/PRODUCTION MANAGER: HELENA WALLSCHLAG
ASSISTANT ART DIRECTOR: ILENE STRIZVER
ART/PRODUCTION: KIM VALERIO, SID TIMM
SUBSCRIPTIONS: ELOISE COLEMAN

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In this issue:

Editorial
A preview of the new wave of do-it-yourself technology in graphic design. *Page 2*

Thoughts
...about the distance between a diagram and a design. *Page 3*

Fans
An abbreviated account of the long and colorful history of man's first cooling system. *Page 4*

Tomi Ungerer
Sharper than a serpent's tooth and mightier than the sword is the wit and pen of this predatory cartoonist. *Page 8*

Gung Ho for Garlic
Mythical, magical and medical lore about the ineffable little herb. *Page 10*

Milestones: Rudolph Koch
A portrait of an artist, craftsman and teacher, and his contribution to typography. *Page 12*

Love Affair
Through thick and thin, Ray Morrone has remained addicted to Spencerian calligraphy. *Page 16*

The Assignment of a Lifetime
Jerry Dadds' secret commission to represent the Presidents. *Page 20*

Families to Remember
The d'Amboises and ITC Eras.® *Page 24*

Technology Alert
What's new and what's what in workstations, copiers, printers, imagesetters, color monitoring and proofing. *Page 28*

What's New from ITC
ITC Pacella™—fashioned in the tradition of Century Schoolbook, Corona and Nimrod, this family offers legible characters, even color, and page-after-page of inviting reading. *Page 30*

Treasure Hunting in Maine
Neither swampy bogs, nor all-night drives, nor swarms of vicious flies deterred Greig Cranna from an appointment with an orchid. *Page 36*

Book Shelf
Gleanings from the latest harvest of publications for our crowd. *Page 45*

Before CAD There Was FAD
Nothing's new under the sun: a hundred years before the computer, foundries provided drafting and designing aids. *Page 46*

Bold Stroke, an Alphabet
The sweat and the angst don't show. *Page 51*

This issue of U&lc was mailed to 215,000 readers: 160,000 in the United States and Canada, and 55,000 abroad. It will be read by approximately 1,000,000 people.

Editorial

The Software Touch

Graphic designers, art directors, type directors, artists–users and specifiers of typefaces, typesetting, and typographic design by whatever job title–are not so slowly finding themselves surrounded by many software options for achieving the graphic effects they desire.

Of course, we are now in an era of digital type. Types are being designed digitally or with digital assistance. And type is stored and set and composed digitally. But that's just the tip of the iceberg. Consider the following type-related functions that are now or soon will be aided or accomplished by software that can run on a typesetter, a laser or LED (light emitting diode) printer, a typesetting front-end or an IBM, IBM compatible, or Macintosh computer.

✓ *Storing a large type library on an optical disk or a file of smaller disks.*

✓ *Setting a full range of type sizes from a stored outline.*

✓ *Page makeup, merging text with graphic elements either scanned into or created on the system.*

✓ *The ability to convert outline fonts to bit-map fonts on the fly.*

✓ *Design software offering graphic guidelines and options to raise the quality level of work output by people having little or no design training.*

✓ *Page description languages that offer such typographic refinements as kerning and hyphenation and justification, even to PC-based systems.*

✓ *Software to facilitate such typeface modifications as 3D-ing, outlining, reversing, curving, flexing, slanting, condensing, expanding–in short, to achieve the whole gamut of effects formerly achievable only with a camera and special lenses.*

✓ *A "library" of display/headline typefaces.*

✓ *Electronic clip art. The whole range of material, other than typefaces, formerly available only from print clip art sources.*

✓ *Algorithms for converting from one typeface format, such as Ikarus, to any page description language, such as Adobe's PostScript,™ Imagen's DDL,™ Xerox's Interpress.™*

✓ *Copyfitting and cost-estimating software, such as National Composition Association's Alphacalc.*

The effect of all the above and more to come is to increase the capability and quality level of corporate electronic publishing and office desk-top publishing, narrowing the gap between them and graphic arts-quality output.

But computers, systems, and software by themselves do not create/produce quality typography, nor effective, efficient communications. People do. The training, the expertise, the taste, and judgment of designers or of device operators are controlling factors. The new software, at least, makes it easier for more pople to produce more work and often builds a higher floor under quality. Certainly it helps raise communications that had been typewriter bound to new levels of attractiveness and effectiveness. At the same time, in the hands of design-sensitive operators, such software has the potential of making a designer more productive.

We should all be alert to typographic and design software in the immediate and near future. One can expect to see more of it and to see it being refined and improved. The items listed herein are the first opening wave in bringing the software approach to a broad spectrum of typesetting and typographic problems.

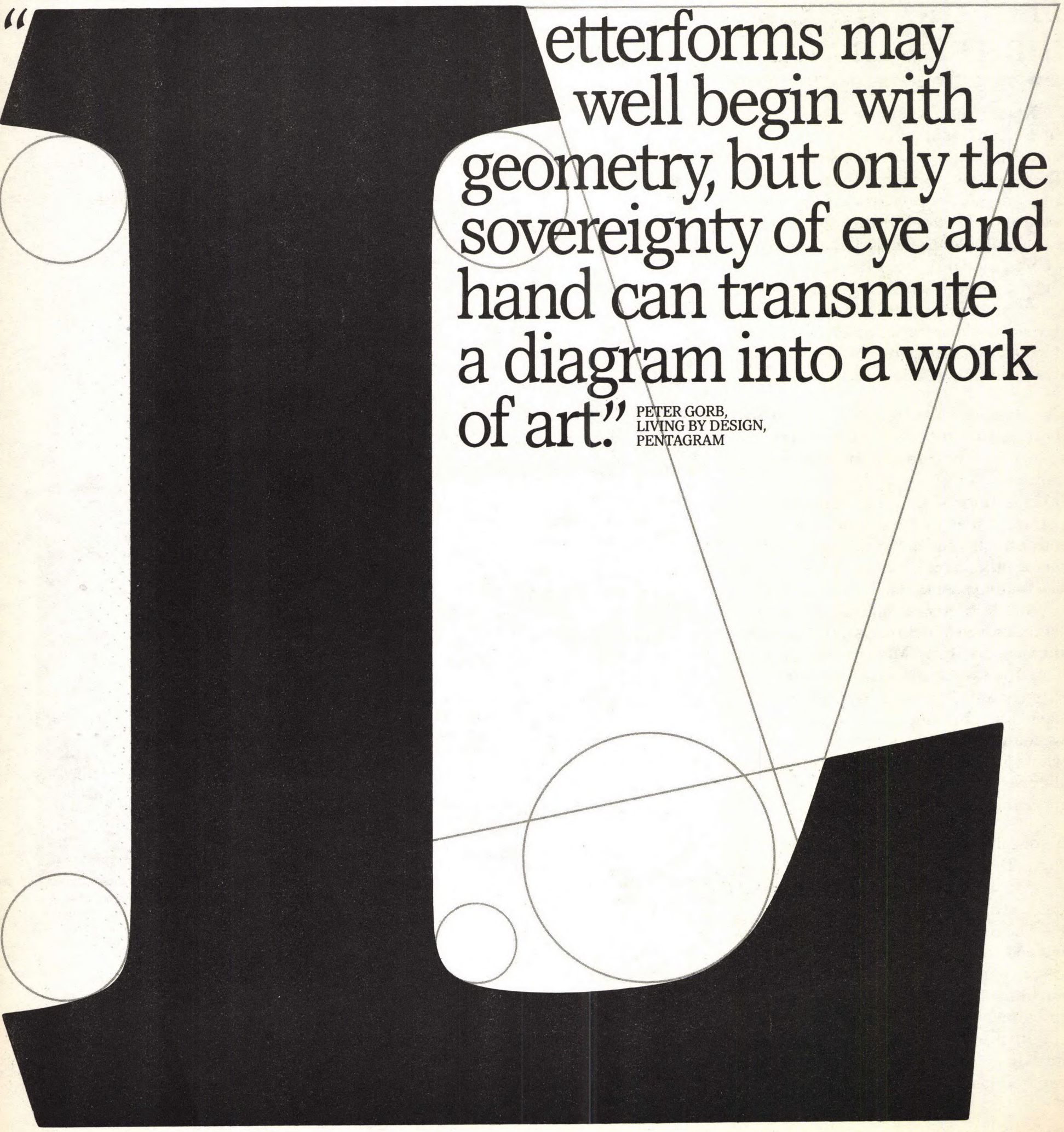
Edward M. Gottschall

INDEX TO ITC TYPEFACES

ITC AMERICAN TYPEWRITER CONDENSED® . . . 10, 11
ITC AVANT GARDE GOTHIC® . . . 29
ITC AVANT GARDE GOTHIC CONDENSED® . . . 10, 28
ITC BENGUIAT® . . . 11
ITC BENGUIAT CONDENSED® . . . 11
ITC BERKELEY OLDSTYLE® . . . 10, 38, 39
ITC BOOKMAN® . . . 11
ITC CASLON NO. 224® . . . 8, 9
ITC CENTURY® . . . 11, 29
ITC CHELTENHAM® . . . 47, 49
ITC CHELTENHAM CONDENSED® . . . 46, 49
ITC CLEARFACE® . . . 28
ITC/LSC CONDENSED® . . . 10
ITC CUSHING® . . . 44
ITC ERAS® . . . 10, 24-27
ITC FRANKLIN GOTHIC® . . . FRONT COVER, 2, 11, 16-19, 36-44
ITC GALLIARD® . . . 11
ITC GARAMOND CONDENSED® . . . 28
ITC GOUDY SANS™ . . . 36, 37
ITALIA . . . 51
ITC KABEL® . . . 11, 12-15, 28, 29
ITC LUBALIN GRAPH® . . . 40, 41
ITC MACHINE BOLD® . . . 11
ITC MODERN NO. 216® . . . 28, 42, 43
ITC NEWTEXT® . . . 2
ITC PACELLA™ . . . 2, 3, 30-35
ITC PIONEER® . . . 11
ITC SERIF GOTHIC® . . . 28
ITC TIFFANY . . . 4-7, BACK COVER
ITC USHERWOOD® . . . 29, 45
ITC VELJOVIC® . . . 20-23
ITC WEIDEMANN® . . . 28

FRONT COVER: ITC FRANKLIN GOTHIC HEAVY WITH DEMI MASTHEAD: ITC NEWTEXT REGULAR TABLE OF CONTENTS: ITC PACELLA BLACK, BOOK, BOOK ITALIC EDITORIAL: ITC PACELLA BOOK, BOOK ITALIC INITIAL: BOLD BYLINE: BOOK ITALIC
INDEX TO ITC TYPEFACES: ITC FRANKLIN GOTHIC BOOK WITH DEMI

THOUGHTS



"Letterforms may well begin with geometry, but only the sovereignty of eye and hand can transmute a diagram into a work of art."

PETER GORB,
LIVING BY DESIGN,
PENTAGRAM

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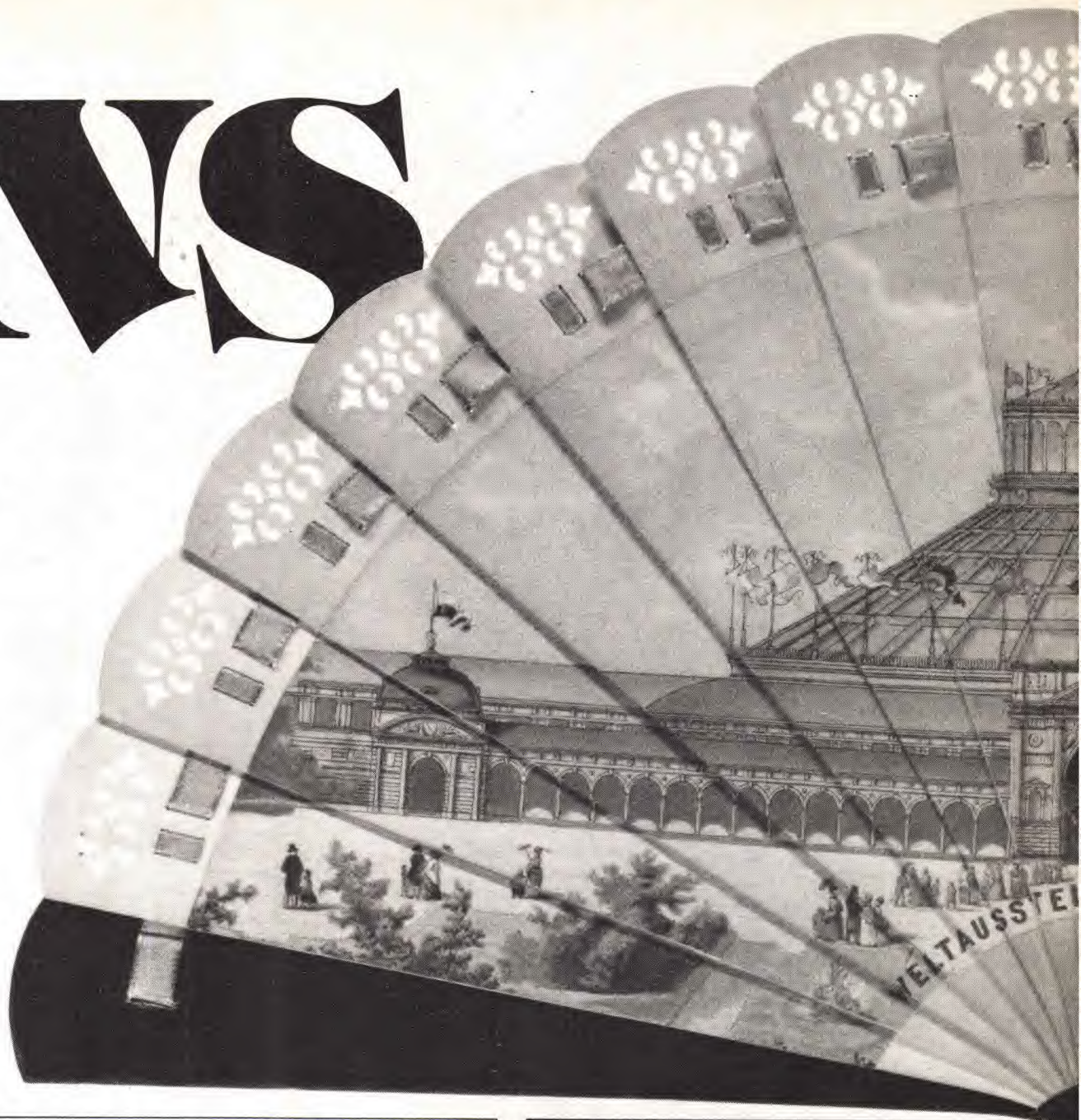
FANS

They did more than stir the air

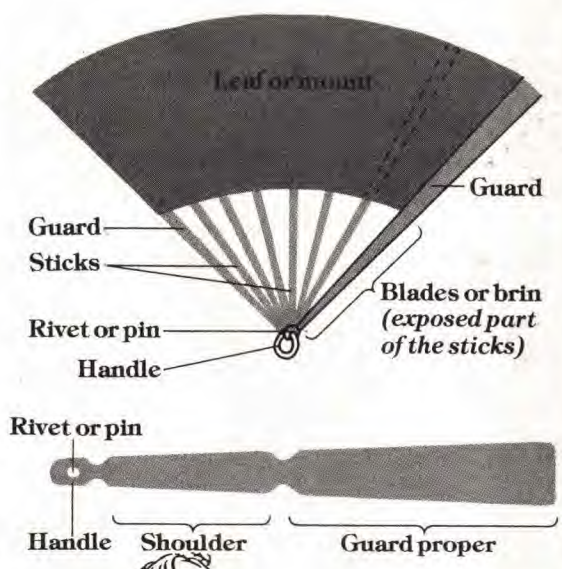
Let's face it: as a fashion accessory, the fan is dead. It slipped quietly out of vogue when the '20s came roaring in. There was simply no way the newly liberated woman, holding a cocktail in one hand and a cigarette in the other, could also manipulate a fan. Besides, since women shed their corsets and waist-cinchers for the comfort of chemise-style dresses, they could draw breath without perpetually fanning themselves. Finally, the electric fan and the air-conditioner made hand-held fans obsolete.

But though fans are relics, fashion-wise, as art objects they have stirred up an unusual interest among contemporary collectors. The truth is that most other art forms—painting, sculpture, ceramics, and jewelry—have been studied and collected to exhaustion. The fan, on the other hand, is an art object with a fascinating past that has not been fully explored. Right now, one of the world's fabulous fan collections is on display at the Cooper-Hewitt Museum in New York City. The exhibit, which continues through May 1987, sent us digging into fan history. In some perverse way, what we found most intriguing about the whole fan saga was the unexpected uses they served. Fans, it seems, did a lot more than stir the air.

No one knows for sure who invented them. Fans were used in China, in Assyria, in Egypt and in India from the dawn of history. But it might very well have been some unknown primitive in a hot and steamy rain forest who was the first to pluck a palm leaf from a tree to fan himself. The idea of using a leaf-like implement to create a bit of wind is as intuitive an act as flicking a fly off your face. In fact, those were two of the earliest functions the fan served.

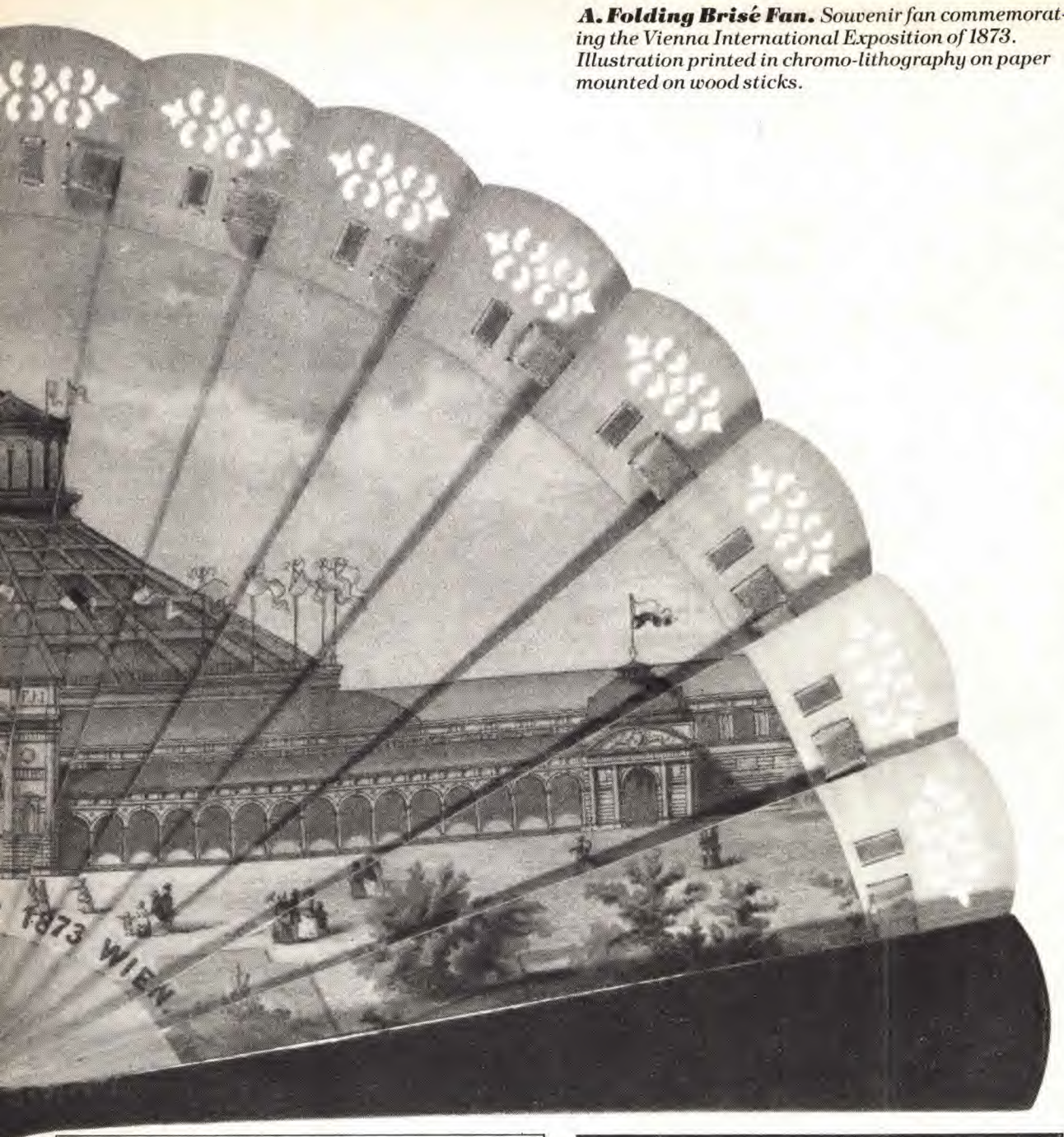


Parts of a Fan



Folding Cockade Fan. *Cockade, from the French word for cockscomb, describes the full circle opening. Drilled and incised bone sticks support silk feather-shaped ovals decorated with brocaded flowers. France, c. 1850.*

Illustration from The Picture Reference File, *Hart Publishing Co., Inc., New York City.*

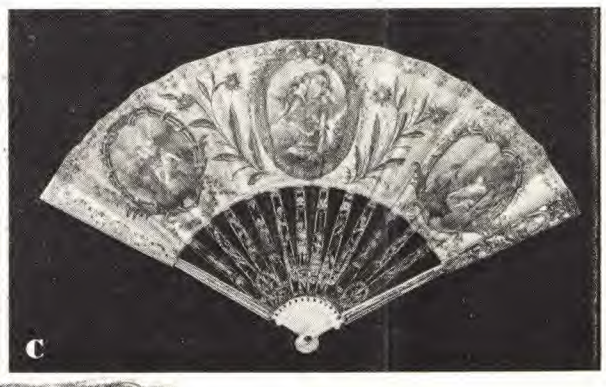


A

A. Folding Brisé Fan. *Souvenir fan commemorating the Vienna International Exposition of 1873. Illustration printed in chromo-lithography on paper mounted on wood sticks.*

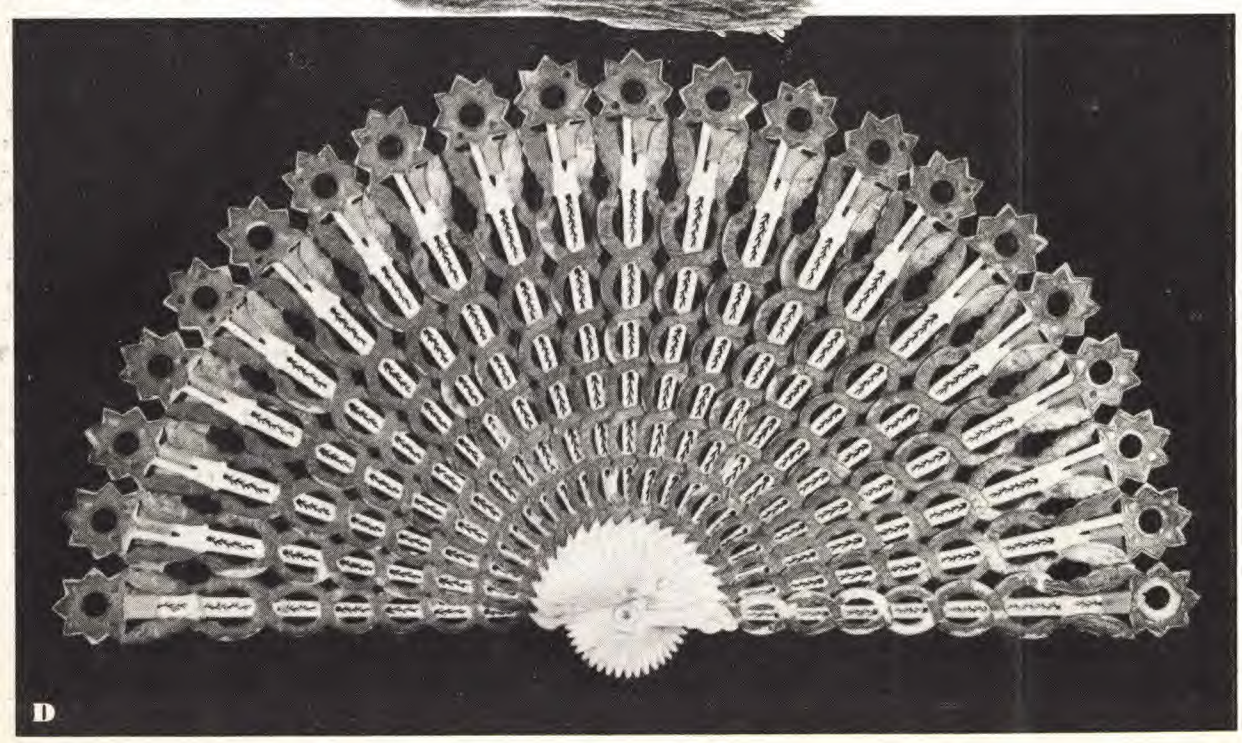
B

B. Folding Feather Fan. *Feather fans were popular from mid-19th through early 20th century. In this one, golden eagle feathers were mounted on tortoiseshell sticks. The connecting ribbon and tassel are silk. Probably from France, c. 1905.*



C

C. Folding Pleated Fan. *Painted silk leaf decorated with metallic thread and spangles. Sticks are carved, incised and pierced ivory with metallic foil, mesh and spangle embellishments. France, c. 1770–1780.*



D

D. Brisé Lorgnette Fan. *The sticks of incised and drilled bone are decorated with metallic foil and polished steel spangles. Lenses, set into the circular openings, served as magnifiers when the fan was in closed position. Probably France, c. 1820–30.*

In the sweltering climates of the Far East and Middle East, the fan evolved from a simple leaf form made of grassy reeds, feathers or animal skins, into sumptuous fabrications. Fans of ostrich plumes or peacock feathers, mounted on gold, silver, ebony or enameled poles, and sometimes combined with umbrellas, served as ceremonial icons, symbols of social status, and household cooling systems. The huge standards created a whole new field of employment for servants and slaves whose job it was to carry them in processions and also to wave them about when the air needed cooling.

In Biblical times, and probably earlier, the fan was an agricultural tool used when harvesting grain. "The oxen and the young asses that till the ground shall eat savoury provender which hath been winnowed with shovel and fan." (Isaiah 30:24)

In ancient Greece, Rome and India, long-handled decorative ceremonial fans were used to whisk flies away from statues of their gods and from their temples. And following this pagan tradition, the early Christian church also introduced a fan into its ceremonies. Mounted on a long pole, the *flabellum,* as it was called, was carried by deacons and used to chase flies from the sacramental wine on the altar. The large leather flabellum used in church processions for the pope is a vestige of its earlier function.

While such ceremonial fans were common in almost all ancient civilizations, it was the Chinese and Japanese who most thoroughly integrated the personal fan into their daily lives. The Chinese went so far as to establish a set of formal rules regarding their use. Although they were used by men and women of all social strata, certain designs were reserved for royalty and the aristocracy; others for lower levels of society. Feather fans were

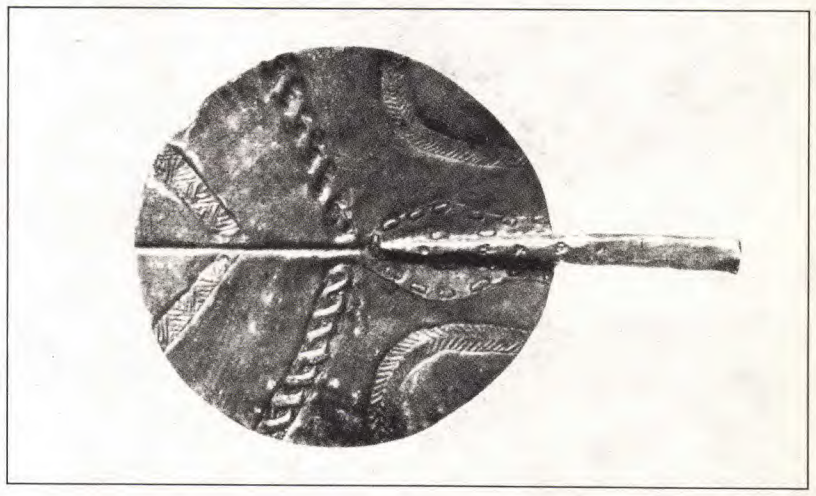
prescribed for summer; silk for winter. The fan reflected not only the season of the year and a person's station in life, but also the town or province from which the owner came. Even the earliest Chinese screen fans, which were rigid mounts on stationary handles, ranged from elementary bamboo constructions to painted and decorated objects of transcendent beauty.

The Japanese get credit for inventing the pleated or folding fan, which opened and closed, and which they endowed with auspicious significance. Regarded as a metaphor for life itself, a fan is a traditional gift for birthdays, New Year's Day and weddings, symbolizing the opening and expanding of life's horizons. Fans are also essential props in Japanese dance, theatre, and in the tea ceremony. Jugglers use them to demonstrate their skills, and referees have been known to use them as signals in wrestling matches. A special Japanese battle fan, in use between the 12th and 20th centuries, was made of pleated, toughened leather, with razor-sharp guards at each end—an innocent-looking, but lethal weapon in hand-to-hand combat.

From the Orient and the Middle East, thanks to the Crusaders and Portuguese tradesmen, the personal fan was introduced into Europe during the Renaissance. It was a welcome luxury in the hot, fly-ridden, humid climate of southern Europe. And to the hedonistic aristocracy and a newly emerging wealthy middle class, the opulent little treasures from the East became indispensable wardrobe accessories. By the 17th century, Paris had become the hub of the fan-making industry, and the taste for exotic and sumptuous fans reflected the extravagances of the French aristocracy. Every exorbitant material was employed: Leaves were fashioned of plumes, feathers, silk, lace, leather, vellum and fine parchment. Sticks were made of gold, silver, ivory, bone, mother-

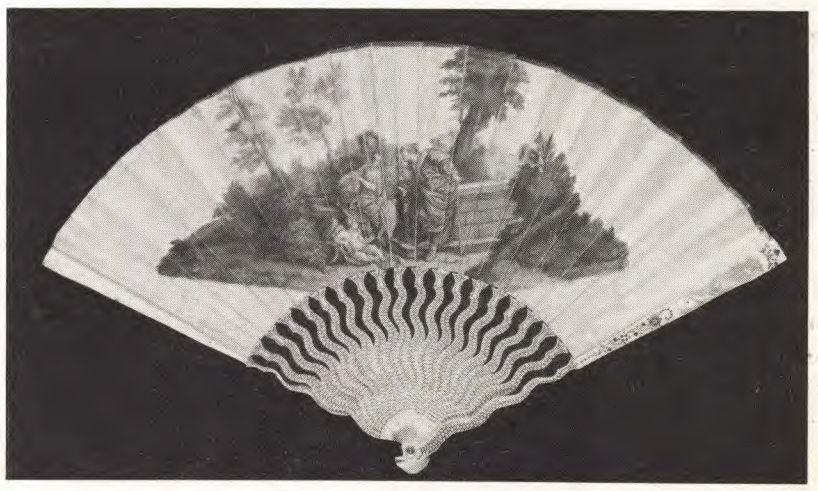
TYPES

Screen Fan
A simple fan consisting of a rigid leaf mounted on a handle. The leaf is generally made of straw, reeds, fabric, parchment, feathers, or paper, and takes the form of a square, circle, semicircle, pear or leaf.

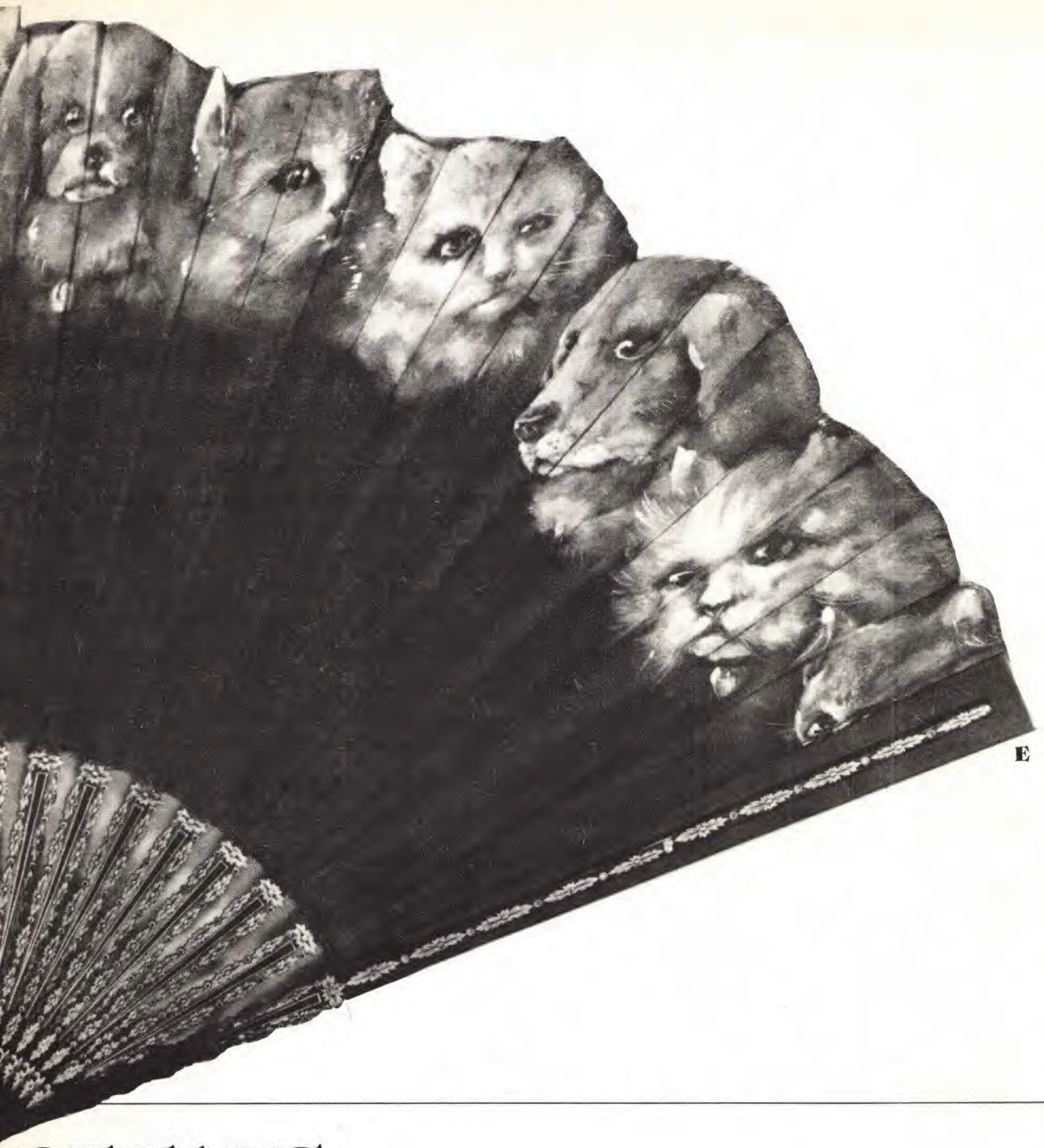


A primitive circular brass fan ornamented with incised patterns. The handle is riveted to the fan. Benin, West Africa. Photo courtesy of Antique Works of Art from Benin, *by Augustus Pitt-Rivers, Dover Publications, Inc., New York.*

Folding Fan
The leaf is stretched across and fastened to a series of supporting sticks. The sticks, held together at the ends by a swiveling rivet, can be spread apart or retracted to open and shut the fan. It is also known as a pleated fan.



Paper leaf is painted on the front with a scene from Roman mythology. The sticks are ivory decorated with embedded metal pins. Mother-of-pearl figures are set in the guard. France or England. c. 1740–50.



E

E. Painted Folding Fan. *The leaf of black silk crepe was mounted on cut and painted wood sticks. The cat and dog heads were painted by Ronot and Tutin, two artists who collaborated in painting fan leaves for Parisian manufacturers. France, c. 1895.*

of-pearl and rare woods. In addition, fans were hand-painted, encrusted with jewels, carved, enameled, lacquered and engraved. Right through the late 19th century, a fan was a prized fashion accessory as well as a necessity for tightly corseted, heavily gowned ladies who relied on their fans to deter fainting spells.

But aside from its comforts and esthetic appeal, the fan became an instrument of communication. A woman could express her every wish and whim by the way she fluttered her fan. There was a "come hither" flutter, a "get lost" flutter, an angry flutter, an impatient flutter, an outraged flutter, a modest flutter, to name just a few. You could whisper confidences, giggle or blush behind a fan without being noticed. There was even a handy lorgnette fan, equipped with a magnifying lens, for spying on others without appearing rude.

The commercial world did not overlook the fan as an instrument of communication either. Entrepreneurs were quick to recognize that a fan leaf was as good a space as any to promote their wares or carry a message. Such fans were distributed as souvenirs, generally free of charge, thus chalking up another useful function for the fan.

Well, here we are in a high-tech society where personal fans are an anachronism. They're out of sight, except in some museums and private collections, and out of mind, except when our air-conditioners break down. Then our primitive instinct returns, and we grope for something to use as a fan. If we're lucky we have a newspaper, a magazine, or a theatre program handy... sometimes we may even have to grab a few leaves off a tree. Such is progress. *Marion Muller*

The fans reproduced here are from the Cooper Hewitt Museum collection. A current exhibition tracing the history of the fan from the 17th through the 20th century was curated by Lucy Commoner and supported in part with funds from the New York State Council on the Arts.

OF FANS

Brisé Fan
This fan operates on the same principle as the folding fan, but it is constructed entirely of sticks, riveted together at one end and laced together across the top. In Brisé fans, the sticks are of more substantial width than in the usual folding fan, and are generally elaborately decorated, carved, pierced or painted.

Sticks of carved painted wood in the form of violets and snowdrops. The connecting ribbon is of painted silk. Germany or Austria, early 20th century.

Cabriolet Fan
A type of folding fan with a leaf of two or three tiers. It was named for the light, two-wheeled carriage popular in France during the reign of Louis XV.

The two concentric leaves are painted parchment backed with painted paper. Sticks are carved, pierced and painted ivory. France, c. 1760–80.

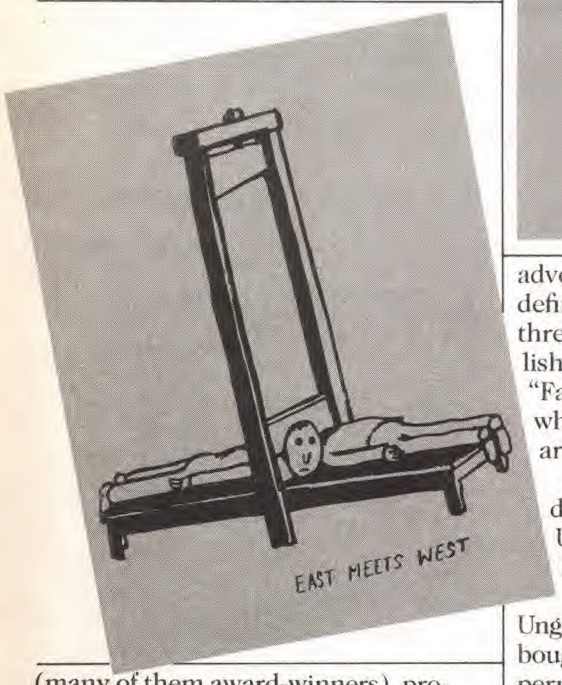
HEADLINE: ITC TIFFANY HEAVY SUBHEADS: MEDIUM, HEAVY TEXT: MEDIUM CAPTIONS: MEDIUM, MEDIUM ITALIC, HEAVY, HEAVY ITALIC CREDIT: MEDIUM ITALIC

Tomi Ungerer: Predatory Cartoonist

BY STEVEN HELLER

Tomi Ungerer enjoys playing with his audience as a cat plays with a mouse. He is a predatory cartoonist whose hypnotic, almost primitive graphic facility deceives his prey into thinking that they are in no danger, until the moment that he cuts them down with one acerbic swoop. The art critic John Gruen has characterized him as "an overpowering satirist whose particular genius is for transforming human cruelty, violence and sadism into blackest, sickest laughter." For Ungerer's raw, yet spare and economical drawings are the harbingers of a primal rage that is best foisted on the makers of folly rather than allowed to fly loose.

Despite this predilection, the 55-year-old Ungerer is not exclusively a satirist. During his more than three decade career, he has written and illustrated more than 30 books for children

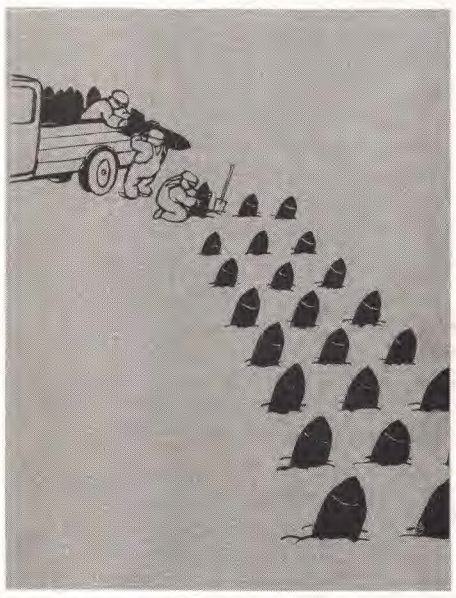


(many of them award-winners), produced hundreds of advertisements for common products (in the early 1960s he was dubbed the *wunderkind* of Madison Avenue), created scores of posters for diverse subjects from culture to politics (these collected in the book, "The Poster Art of Tomi Ungerer"), and has published many books for adults (including a picturesque visual memoir of Nova Scotia). In Germany he has been awarded the esteemed Goethe Prize, not as a cartoonist, but as a moralist. In 1981 he was honored by a major retrospective exhibition at the Louvre's Musée des Arts et Decoratifs. He is a television star in Germany, where he critiques matters of politics and culture on various talk shows. And he serves as valued advisor to the French ministry of culture. In 1967, during his peak as an advertising artist, Ungerer coined the slogan "Expect the unexpected," intended to advertise the then newly created New York State Lottery. Though the slogan was rejected by the Lottery Commission (and later used by the *Village Voice* on a classic series of

advertising posters), it became the best definition for the artist himself. Until three years ago, that is, when he published his ambitious memoir entitled, "Far Out Isn't Far Enough," a phrase which has very fittingly become the artist's new credo.

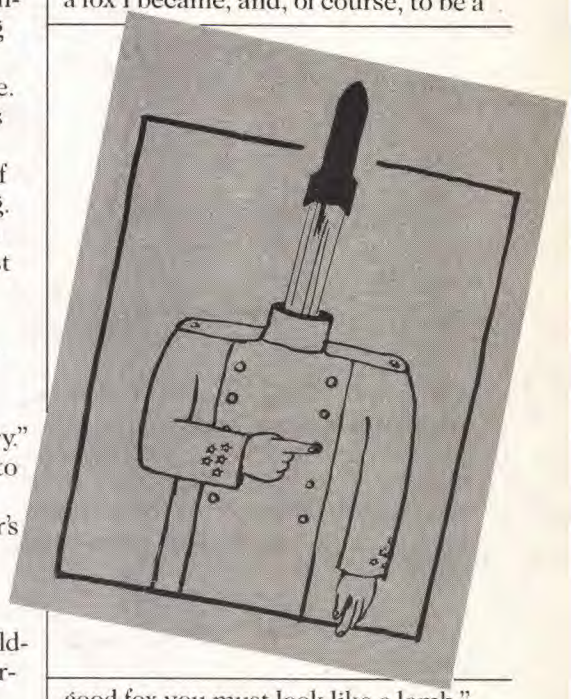
Far Out Isn't Far Enough addresses two levels, if not more, of Ungerer's exceptionally complex life. This marriage of text and picture is set in Nova Scotia, where Ungerer and his third wife Yvonne bought a farm to raise their kids and permanently escape the rigors of New York. It describes in vivid, albeit sometimes flawed detail, their experiences, as Ungerer put it, "...running our own working farm there...planting and reaping, battling with the tides and weather, killing pigs, curing meat and making sausages—a book from which kids can learn a lot about life." The title underscores both Ungerer's need to defy complacency, and his decided *want* to extricate himself from a love/hate relationship with commercial art and New York City. As with everything Ungerer says and does, this *want* is actually a rage-inspired obsession, a force that drives his life and art—ultimately for the better.

Jean Thomas Ungerer was born in 1931, in Strasbourg, Alsace—an area heatedly disputed between France and Germany, which throughout most of this century has been frequently tossed around as spoils of war. Ungerer admits that this was a time and a place in which one could not help be raised in anger. His father, the director of a family firm that had been manufacturing astronomical clocks since the 18th century, died when the boy was three. In a 1981 interview with Selma Lanes in *The New York Times*, Ungerer admitted that the premature death of his father was "probably a good thing. My father was strong-minded, with a Germanic, military strain that almost certainly would have crushed me." Regardless, the death of a father so early in life invariably results in protracted trauma. As Ungerer says, "Every child who loses a father very young will be both insecure and angry." Indeed, a normal family life was not to be had for young Ungerer in Strasbourg. To support the family, Ungerer's mother rented out their home to a nobleman and moved everyone to a neighboring town. To add further weight to his already unbalanced childhood, Ungerer realized that his maternal grandmother, a widow, harbored



great animosity towards her daughter and her children. Evidence of his grandmother's inexplicable hate were impressed on him at an early age.

An even more profound influence was the Nazi occupation of Alsace in 1941. Overnight, French, which had been the official language, was outlawed and replaced by German. Everything French was deemed *verbotten*. From the age of eight to twelve, Ungerer received a completely German education, which had lasting impact on the artist's life and work. Homework assignments included bringing French books into school for burning. He acquiesced simply to survive. But survival meant learning the art of subterfuge. Ungerer says of those days, "What a fox I became, and, of course, to be a

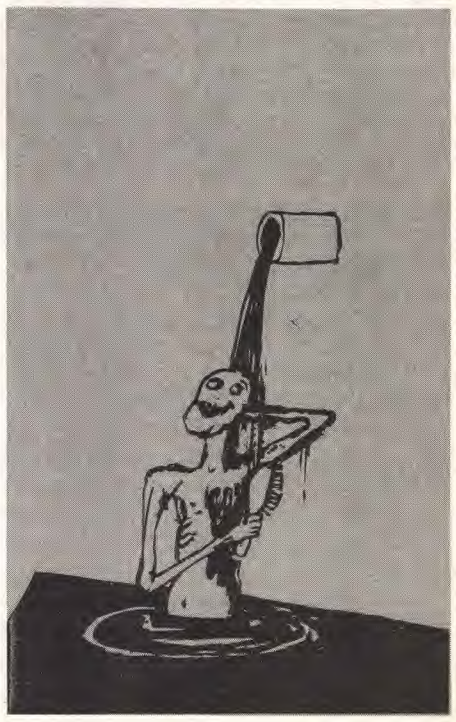


good fox you must look like a lamb."

While in one gesture Ungerer would give the compulsory "Heil Hitler," in the next he would give the evil eye to his "masters." This involuntary response forms the basis for virtually all of his needle-sharp irony.

The peace and cultural freedom that Alsace now enjoys didn't come easily. In the final months of the war a last-ditch effort to defend the Third Reich was brutally played out in Ungerer's town, and the young boy was directly exposed to many of war's unspeakable horrors. But even more disturbing events occurred in 1945 when the French returned. Ungerer recalls that the teachers laughed at the children's German accents, and that, despite a history of Alsatian resistance fighting, the people were viewed by the French as second-class citizens. After all the privations, liberation was a joke—a bad joke.

Discouraged, Ungerer left school. In 1953 he joined the French Camel Corps in Algeria, but was discharged when he developed a case of pleurisy. He returned home to enroll in the Ecole des Arts Decoratifs, but was expelled for being "subversive and perverse." As Ungerer told an interviewer, "The pro-



fessor who wrote that comment was either a complete fool or perceptive beyond his wildest imagining."

Despite his academic shortcoming, Ungerer continued to practice drawing. Like many young Europeans after the war, he admired anything American. His specific love was for the cartoons of Saul Steinberg, the Rumanian transplant who was then drawing for *PM* and *The New Yorker,* and whose work could be seen at the library of the United States Information Service in Strasbourg. Hoping to achieve some of Steinberg's success, Ungerer came to New York in 1956 with $60 to his name, and a trunk full of cartoons and collages. His work was more related to that of expressionist cartoonist Robert Osborn than to any of the prevailing saccharine trends in American illustration. Almost immediately he received a commission from *Sports Illustrated.* A surprise contract for his first children's book soon followed.

His rise was meteoric. Selma Lanes describes it as "a latter-day Horatio Alger story." He was carried heroically into advertising's inner sanctums; was sought after by newspapers and magazines for his rapier wit; and was accepted into Ursula Nordstrom's publishing family at Harper and Row (she, the doyenne of children's books, and discoverer of Maurice Sendak). Of his unique talent for transforming his adult rage into innovative children's stories, the late Joe Flaherty said, "Ungerer is one of the most brilliant illustrators at work today. His drawings are mainly European in origin, populated by delightful minor officials, stuffy pedagogues, and bacchanalian street types."

However, success was cut with failure too. Apparently, the contradictory psychological life he led in Alsace was still with him in New York. Possibly Ungerer could not survive without the forces of good and evil wreaking havoc. The city and the business he had chosen to practice in was colored by a black and white sensibility. On one hand he has described New York as "a place where neither who you are nor where you come from is important—just what you can do." But, he is also infuriated by what he called America's innocence and simplemindedness, its indigenous competitiveness and aggressive drive to succeed at the expense of humanity.

Despite his success—and with his humanity somewhat intact—the contradictions became too much to handle. Ungerer was embittered by the bourgeois life he was leading, and the work he was doing for "disgusting" advertising clients. After marrying his third wife, Yvonne, they decided to terminate his relationship with the city. They moved to Lockport, Nova Scotia, a beautiful, remote area of Canada where he took up farming, started raising a new family, and continued to write and draw. But to his chagrin he was also approached to do more advertising. However, this time it was not for Madison Avenue, but for Robert Pütz, the director of a small, independent German agency.

"Independent" was the word that impressed Ungerer, and it was reinforced by the deed. Pütz collaborated, but never dictated ideas. If Ungerer refused to work for a client on moral grounds, that was, and continues to be, fine.

Ungerer's benchmark retrospective at the Louvre, which he likes to call the "first 50 years," brought together an overwhelming range of accomplishment. But the artist sees its importance as only the end of a personal apprenticeship. For Ungerer the first half century is simply the basis for what is yet to come.

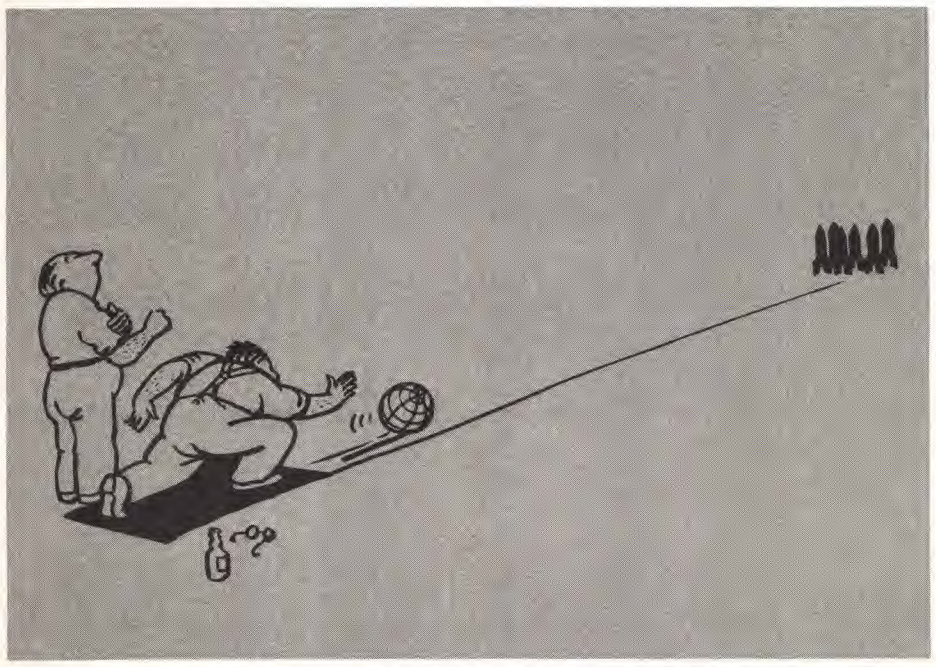
The future is now. In addition to the widespread European audience he reaches with his books and his features in the German weekly, *Stern* magazine, Ungerer speakers to an even larger group through frequent television appearances. His power has increased considerably, and as a self-styled minister-at-large, working in tandem with the French cultural minister and for German cultural institutions, he advocates mass awareness of the most rudimentary political concern: illiteracy. Not just verbal and language illiteracy, but illiteracy of music and art, also.

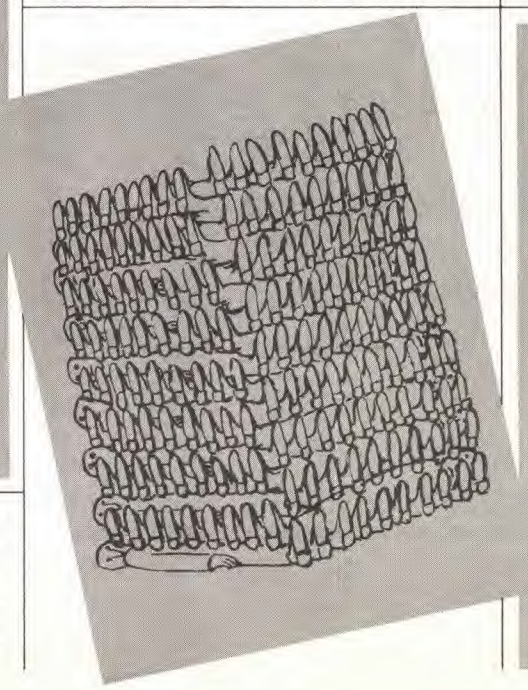
But the cartoonist's pen remains his mightiest weapon. *Schwarzbuch* (Black Book) is only one of his recent attacks on illogic and stupidity. This "doomsday book" is a cautionary condemnation of the horrors of the next holocaust. As if to underscore its graphic immediacy, Ungerer actually completed the entire work, more than 100 large pictures, in "12 hours flat." It was immediately published in *Stern* and exhibited in the Munich city museum, where the drawings are now permanently housed. Such a public feat would be virtually impossible in the United States, where only the latest news—not artistic critique—gets such unhampered treatment.

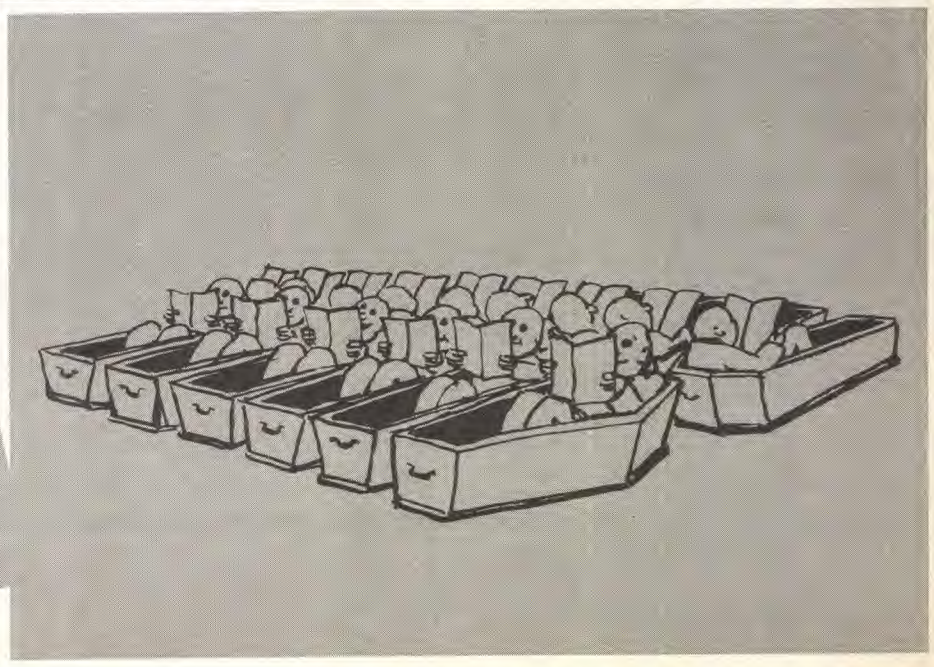
Ungerer suggests that his impatience is his primary source of energy. Indeed, it has kept him moving in art, as in life, often in ironic ways. After five years of Nova Scotia life, he decided to buy a house in Ireland, where he, Yvonne and their three small children now reside; there Ungerer, the practitioner of sacrilege, has joined the Catholic church, if only to provide status for his children.

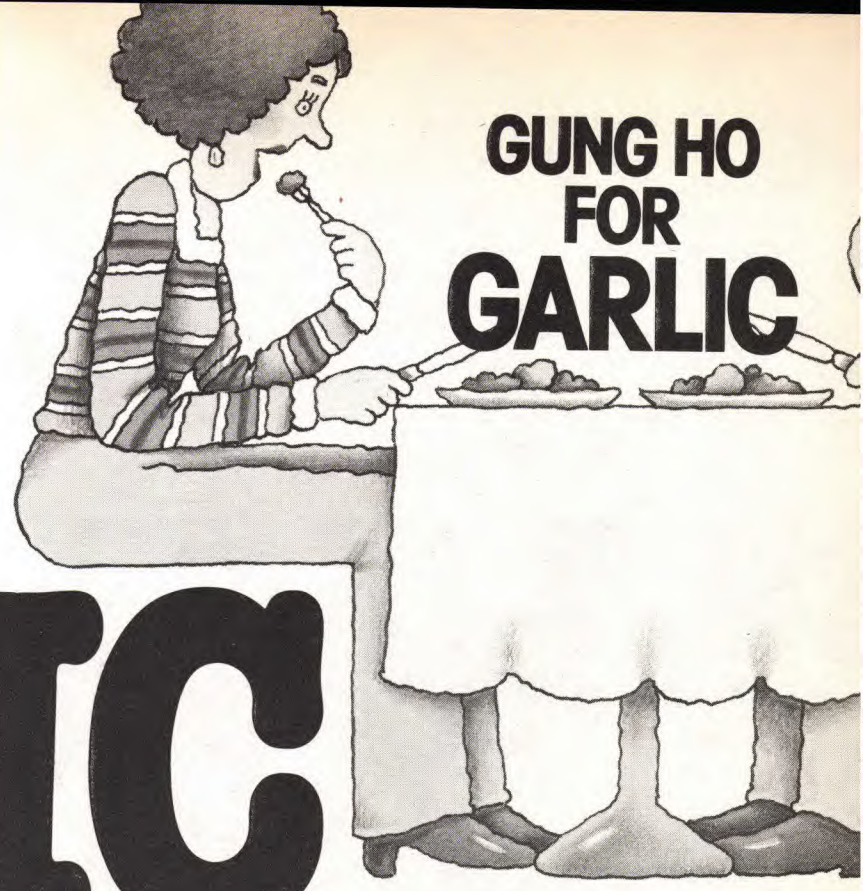
He also continues to do satire, having published more than five books in as many years (*Symptomatics*, *Rigormortis* and *Schwarzbuch*, among others), often experimenting with different techniques. Although an Ungerer drawing of 1967 is as recognizably "Ungerer" as one of 1986, the underlying spirit of rage has indeed been transformed. He is no longer the youthful rebel, moved to questionable action by unbridled, primal passions. He is, rather, the seasoned rebel, guided by years of experience and self-realization.

All illustrations appear in Tomi Ungerer's recent "Schwarzbuch" (Black Book).



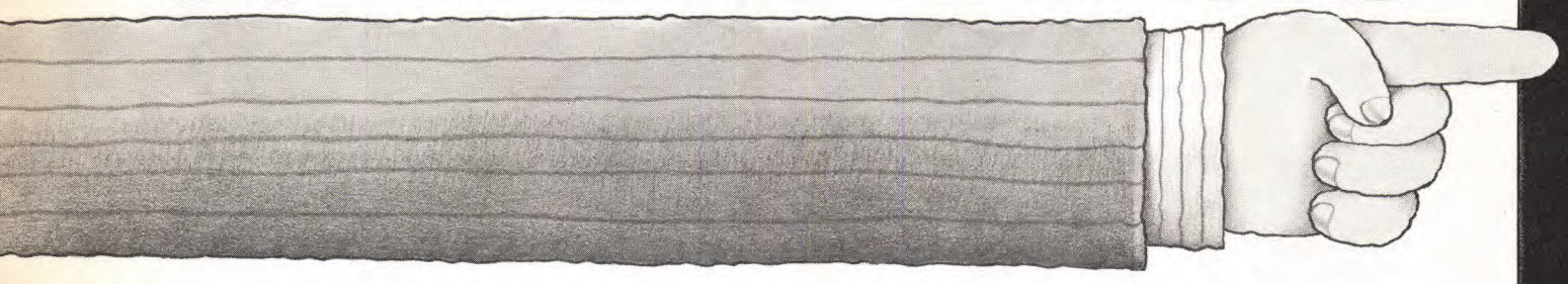






GUNG HO FOR GARLIC

GARLIC

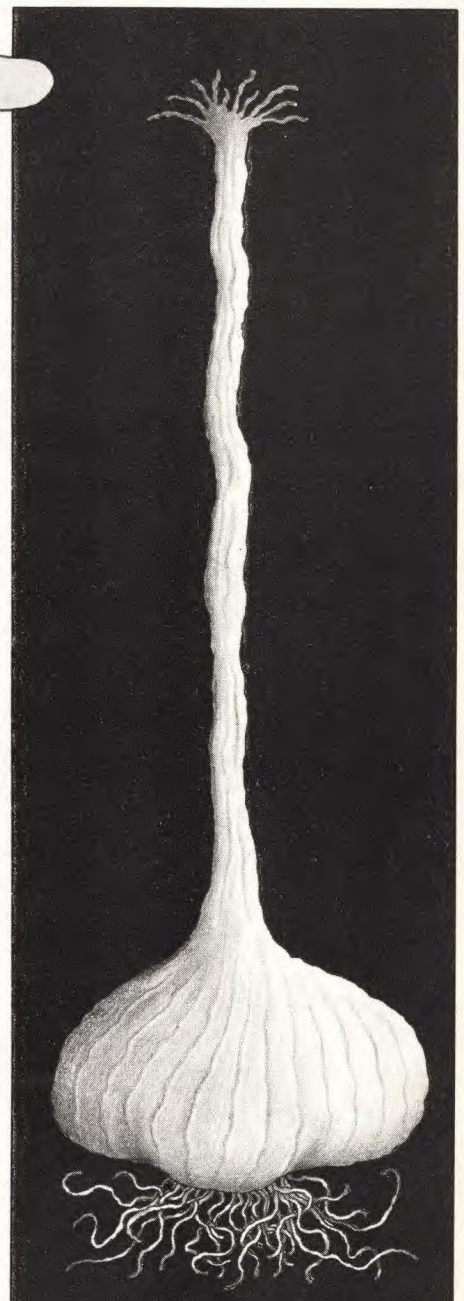


All the world is divided into two camps. Those who hold "There's no such thing as too much garlic," and those who hold their noses and protest "There's no such thing as too little garlic." The fact is, throughout the centuries, the garlicphiles have far outnumbered the garlicphobes. And the gap is widening.

In recent years, garlic has won innumerable passionate converts. What's more, the satiation level for garlic has soared to disproportionate heights. Once, you cooked up a tasty stew with just a clove or two. Now we hardly blink at recipes for chicken with 40 cloves of garlic, soup with 20 cloves, mashed potatoes with 16.

How to account for this expanding appetite for garlic? A brief review of the history, mystical, magical, and medical lore may explain the reverence for this ineffable little herb.

The ancient Egyptians dispensed garlic liberally to their pyramid builders to keep them in good spirits and boost their endurance for working in the hot sun. Garlic was also used as a mummy preservative and venerated as a divine substance.



GARLIC, a member of the lily family, is first cousin to onions, shallots and leeks. Botanically, it is known as **allium sativum**; colloquially, as "the stinking rose."

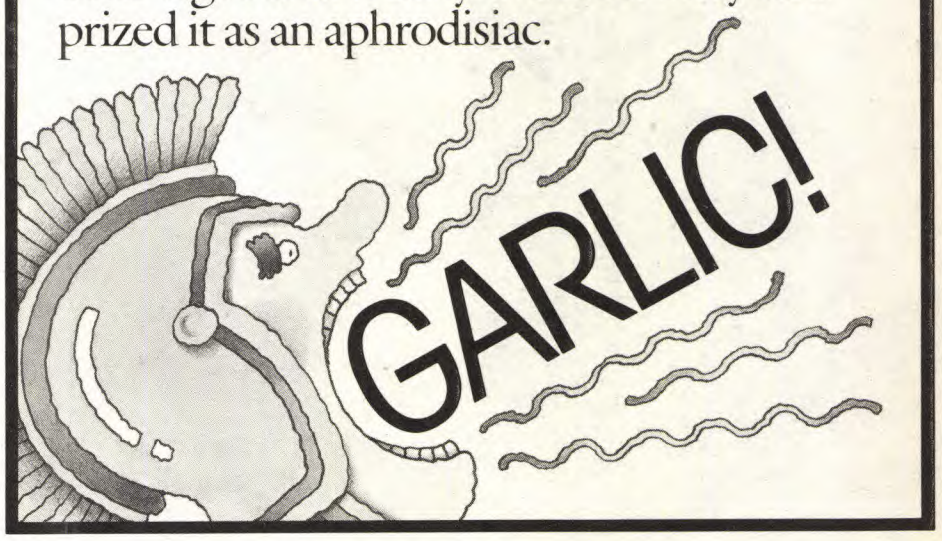
ILLUSTRATIONS BY LIONEL KALISH

HEADLINE: ITC AVANT GARDE GOTHIC BOLD CONDENSED SUBHEADS (CLOCKWISE FROM UPPER LEFT): ITC AMERICAN TYPEWRITER BOLD CONDENSED, ITC / LSC CONDENSED, ITC ERAS BOLD **ALL THE WORLD:** ITC BERKELEY OLDSTYLE BOOK
A MEMBER OF: ITC AVANT GARDE GOTHIC BOOK CONDENSED WITH MEDIUM CONDENSED **THE ANCIENT EGYPTIANS:** ITC ERAS MEDIUM

GARLIC

The Greeks plied their athletes with garlic to improve their stamina and performance in competition. And no less an authority than Hippocrates, Father of Medicine, prescribed garlic for the treatment of infection, wounds, and intestinal disorders.

The Romans fed great gobs of garlic to their gladiators, soldiers and sailors to increase their vigor and vitality in battle. They also prized it as an aphrodisiac.



In China,

GARLIC

has been held in high regard for more than 4,000 years. The ancients used it to purify water and offset putrefaction of raw meat, which they ate with impunity.

GARLIC

In the Middle Ages, monasteries were the repository of all medical literature, and monks were the healers. They grew garlic in their herbal gardens and dispensed it as a cure for leprosy.

GILROY

GARLIC CAPITAL, U.S.A.

Historically, the garlic harvest was an occasion for celebration throughout Europe. In 1979, the town of Gilroy, California, inaugurated its first annual Gilroy Garlic Festival. Producer and processor of 90 percent of the U.S. garlic crop, Gilroy unabashedly declared itself The Garlic Capital of the World. Last year's festival (its eighth) drew 134,000 people and inspired books, poems, recipes, a film, and tons of garlic consumption.

GARLIC

"Garlic Is Better Than Ten Mothers" *is an old proverb that sums up the benevolent attributes of garlic. Aside from the unique flavor it imparts to food, garlic has been endowed with medicinal and magical powers from time immemorial. Among the conditions it has been reputed to cure are snakebite, dog bite, scorpion sting, madness, bacterial and fungicidal infections, intestinal disorders, tapeworm, asthma, tuberculosis, convulsions, tumors and worms. It has also been strung and hung in garlands to deter vampires, night demons and the devil himself, and worn in cloves about the neck to protect against plagues. Most recent investigations have indicated that, eaten raw and in great quantities, garlic has reduced serum cholesterol and triglycerides and increased high density lipoproteins—all factors in preventing heart diseases.*

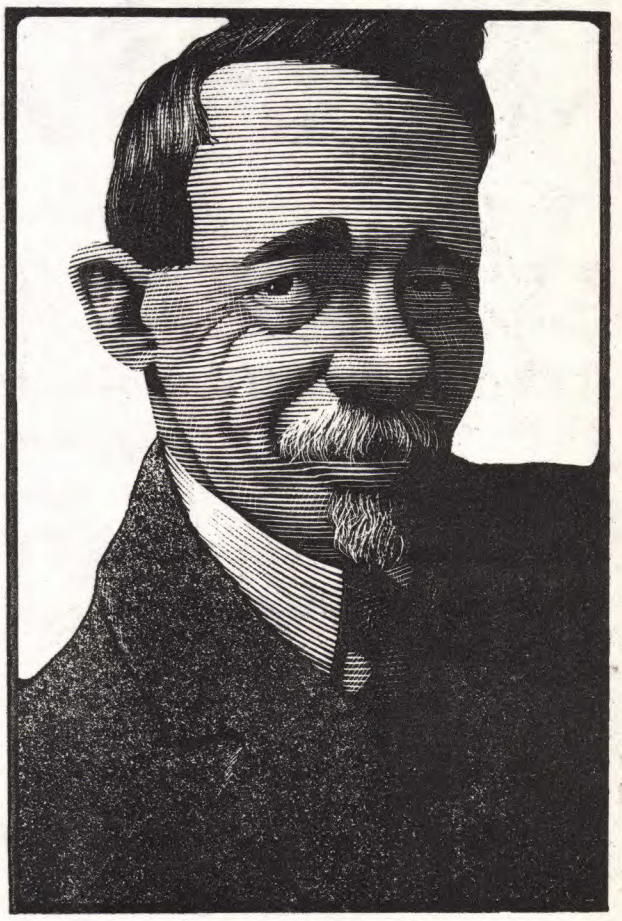
Warning: *None of the reputed curative powers of garlic have been substantiated scientifically and conclusively. Garlic should never be substituted for reliable medical care. But as a supplement to the diet, like chicken soup, it can't hurt.*

Marion Muller

SUBHEADS (CLOCKWISE FROM UPPER LEFT): ITC MACHINE BOLD, ITC AVANT GARDE GOTHIC BOOK CONDENSED, ITC FRANKLIN GOTHIC HEAVY, ITC PIONEER, ITC BENGUIAT BOOK CONDENSED, ITC KABEL ULTRA **THE GREEKS:** ITC CENTURY BOLD ITALIC **THE ROMANS:** ITC GALLIARD ROMAN **HISTORICALLY:** ITC FRANKLIN GOTHIC HEAVY ITALIC **GARLIC IS BETTER:** ITC BOOKMAN LIGHT ITALIC , MEDIUM ITALIC **IN CHINA:** ITC BENGUIAT GOTHIC BOOK ITALIC **IN THE MIDDLE AGES:** ITC KABEL MEDIUM BYLINE: ITC BOOKMAN DEMI

MILESTONES

RUDOLF KOCH



BY ALLAN HALEY

Rudolf Koch believed that in the creation of a typeface, the work of the type designer and that of the punch cutter were inseparable and of absolute equal value. While an artist and designer first, Koch yearned to try his hand at punch cutting.

"Seven years were necessary," he wrote, "before I had the courage to do this," but, with some obvious anxiety, Koch began working on Neuland, a typeface cut directly in metal—with virtually no preliminary drawings. When the first proofs were shown to Dr. Klingspor, the owner of the foundry which employed Koch, the immediate response was, "abominable, horrible, unbearably ugly!...but by all means go ahead."

To this day, Neuland is not considered a particularly practical, useful, nor attractive typeface. Dr. Klingspor's initial opinion has also been endorsed by a majority of the typophiles who have since critiqued the Neuland type. The obvious question is, Why was Koch encouraged to continue work on the type and why was it eventually released? The answer is that Dr. Klingspor, in addition to being a good businessman, valued artistic expression and was wise enough to know that artists must be allowed the freedom to experiment—and (from time to time) to fail. He realized that Koch was a rare blend of artist and craftsman, and that both aspects of his personality required support and encouragement.

Die Kunst ist ein ernsthaftes Geschäft, am ernsthaftesten, wenn sie sich mit edlen heiligen Gegenständen beschäftigt; der Künstler aber steht über der Kunst und dem Gegenstande: über jener, da er sie zu seinen Zwecken braucht, über diesem, weil er ihn nach eigner Weise behandelt.

Koch's Wilhelm Klingspor Schrift **(1927)**

Type design was but one of Koch's artistic outlets. In addition, he was a calligrapher, illustrator, poet, and designer of books and tapestries. This small, almost odd-looking man left a very large, and exceptionally beautiful, impression on the early 20th century graphic arts. While the diversity of his output was extensive, encompassing many forms of artistic expression, letters were the unifying theme of all his work. Koch first, and always, considered himself a lettering artist.

"Lettering," he once wrote, "gives me the purest and greatest pleasure, and on countless occasions in my life it has been to me what song is to the singer, painting to the painter, a cheer to the joyous, and a sigh to the afflicted. To me it is the happiest and most perfect expression of my life."

Throughout history the relatively few special artists who compounded their contribution were those who also were teachers. Koch was such an artist. He once wrote to a friend, "I feel sorry for the poor art students...I am certainly no organizer, but if I had a workshop I know that I could help at least a few of them...To be surrounded by just a few honest and serious students, to be their helper and leader, that would please me..."

Koch eventually got his wish. The Offenbach School of Art, near where he worked, provided him with a long, narrow room directly under the school roof. The makeshift classroom's walls were slanted, and windows (which one had to climb on a table to see out of) were only on one side. The cramped workspace had no stove or

ILLUSTRATION BY MARK SUMMERS

Much of Koch's work with German gothic letterforms was an exploration of gothic and roman lettershapes based on the foundation laid by Satanick. In fact, the distinctive lowercase "g," which is almost a trademark of Koch's designs, can trace its heritage to the Troy types of William Morris.

His first roman type was released as "Koch-Antiqua" in Germany; throughout the rest of Europe it became known as "Locarno," and in the United States it was for some reason given the name "Eve." Locarno is the name that stuck. The roman was first released in 1922, followed by an italic a year later, and the bold a year after that.

As with most of Koch's alphabet designs, the hand of the artist is readily apparent in Locarno. This is clearly a type best suited to display and ephemeral applications—a typeface of obvious personality. Character strokes, while true to the capabilities of a broad brush, have unusual weight stress. Ascending strokes are quite heavy on top and taper to delicate bases. If anything, this is the very opposite of a normal ascending character stroke. Locarno also has a great diversity in character proportions. The first appearance of Koch's distinctive lowercase "g" is also found here.

In a short time, the design began to be used throughout Europe, and continued in use for several years. Its popularity was echoed in America, when ATF released Rivoli, a close copy of Koch's original design.

Now, after several decades of rest, Koch's first roman has been updated and revived by Colin Brignall of Letraset Ltd. Brignall's main objective was to revise some of the characteristics of the original face without losing its distinctive personality. As a result, many subtle, and a few not so subtle, changes were made to the basic design. An increased x-height, improved serif design for digital typesetting, and an evening of the capital proportions are the most prevalent design modifications. While the original Locarno is no longer offered, this new Letraset design is being made available through a number of typesetting equipment suppliers.

One year after the release of Locarno, in 1923, Koch's Neuland was announced. The project was primarily an experiment on his part; a chance to test, in Koch's words, the "...measure of freedom in the formation of characters which could not have been achieved by any other means." His goal was to create a type through the direct action of the engraving tools on metal —with no preliminary drawings or sketches. Koch felt that this method was, (1) truer to the historical method for the way type was produced in the past, and (2) would provide him the opportunity to participate firsthand, in the total type design experience.

Virtually no one at the Klingspor type foundry was in favor of his new design. If it were put to a vote, Neuland would have never seen the light of day. Artists and company owners, however, are not known for democratic attitudes when it comes to their personal preferences, so work proceeded without delay.

It is difficult to determine if Koch's experiment has any practical value; in fact, some type critics would probably compare his effort to the old medical adage, "The operation was a success, but the patient died." While Neuland is a robust and distinctive design, it is not especially attractive, nor even very useful. Its realistic applications are quite limited.

And yet, when first released, the type was popular; so much so that a number of competitive foundries felt compelled to copy the design. It even made the transition from metal to phototype in the 1970s.

The design of Kabel was the result of another experiment of sorts. An odd experiment for Koch, who prided himself on his calligraphic ability. In his words, "The task of creating a type with a pair of compasses and a straight edge, has always attracted me..."

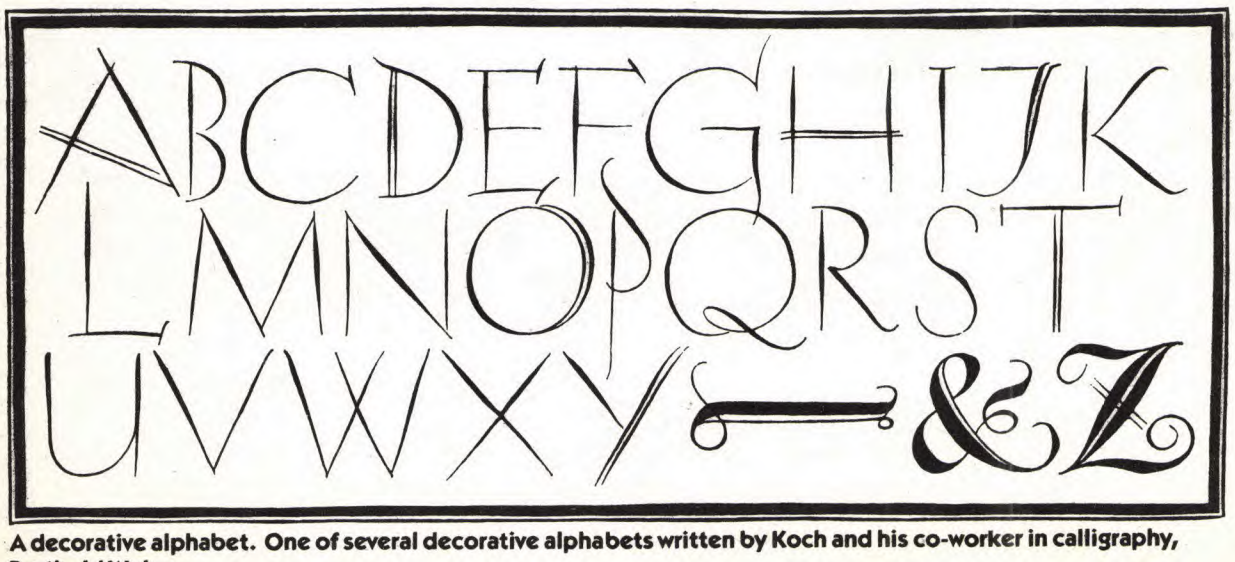
other source of heat, and the attic windows provided little ventilation. As a result, Koch's small band of students sweltered in the summer heat, and were forced to wear heavy clothing to class in the winter. But Koch was satisfied—even happy—teaching in these simple surroundings.

Koch worked his whole life in Germany, during the first part of the century. To some degree this was an unfortunate circumstance for the international graphic communications community. Fraktur, or German gothic types, were the dominant typestyles used in Germany at the time. As a result, much of Koch's creative efforts were directed toward designing those beautiful, but today, little-used styles.

As with most of Koch's work, his Frakturs were not conservative in design; they tended to be explorations of the design envelope.

At the turn of the century, German printers, typographers and publishers became dissatisfied with the gothic types that had prevailed since Gutenberg's first work. They had a desire for simpler type—more like the roman designs used in the rest of western Europe. Encouraged by this and influenced by the "Jugendstil," or art nouveau, German type designers began to experiment with new and simpler letter shapes.

It is interesting that the work of a British designer, William Morris, helped to define this attitude. His Troy type of 1892 was a melding of gothic and roman letterforms. Troy was, at best, a controversial design in Britain. But it did find its way to the United States, when the American Type Founders released their own version of the style, under the name Satanick. The design wasn't very popular in the U.S. either, but it was eventually ordered by a number of German printers, who began to use the face with zeal. Within a short time Satanick, and various appropriated similar designs, became one of the most used typefaces in Germany.



A decorative alphabet. One of several decorative alphabets written by Koch and his co-worker in calligraphy, Berthold Wolpe.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Original Neuland (Klingspor 1923)

the quick brown fox jumps over the dog
Cable Light (later redesigned and called Kabel) (Klingspor 1927–29)

the quick brown fox jumps over the dog
Cable Medium

the quick brown fox jumps over the dog
Cable Heavy

ABCDEFGHIJKL
abcdefghijklmnop
Marathon (Klingspor 1931)

ABCDEFGHIJKL
abcdefghijklmno
Wallau (Klingspor 1925–30)

ABCDEFGHIJK
abcdefghijklmno
Wallau Bold

In addition to Koch's desire for experimentation, Kabel was created for pragmatic reasons. In this design, Dr. Klingspor played more the role of businessman than art patron.

In the late 1920s every other major German type foundry had either released, or was actively working on, a new kind of sans serif design based on geometric shapes. Ludwig and Mayer had already released Erbar, the Bauer foundry was developing Futura, and Berthold AG was busy working on Berthold Grotesque. To remain competitive, Klingspor would have to release a competing type.

While there is some confusion among type historians as to which came first, Koch's desire or Klingspor's need, the end result is not only exceptionally attractive and useful, it is also very different from those of its competitors. The reason is that, true to form, in the typeface design process Koch's artistic personality took precedence over any geometric formula.

Although the specimen book that announced Kabel went to great lengths to explain the rationale behind the design and to prove its geometric heritage, a close look will reveal that the explanation and accompanying graphics are more window-dressing than design formula. It is obvious that Koch based his letter shapes and character proportions on artistic sensibilities and even, perhaps, on a creative whim or two. The close look at Kabel reveals many non-geometric influences. Its design traits can be traced to ancient Greek lapidary letters, Venetian oldstyle type designs, and, of course, calligraphy.

Kabel was successful when first released, but was up against some stiff competition for market share. In an attempt to tone down some of the original idiosyncrasies (and perhaps gain more commercial success), Klingspor released a revised version of Kabel under the name of Neu Kabel. In this version, Koch's distinctive "a," "e" and "g" were much closer to the more popular Futura design.

Both Kabels obtained modest, but sustained success as metal type. In the early 1970s, phototypesetting equipment manufacturers converted one or both faces into film fonts. Then, in 1976, ITC licensed the rights to the design and the name from Berthold AG, which at that time owned the typeface, and released ITC Kabel® as an updated and revived family. Since then, ITC Kabel has been made available on virtually every form of type imaging device, from dry-transfer lettering, to graphic arts typesetters, to modest resolution laser printers.

In each of his typefaces Koch left his artistic thumbprint. His talent was not in creating anonymous, workhorse designs. Koch's faces were distinctive, vital, even a little flamboyant. He more than likely received a fair amount of criticism as a result. In fact, at one point he wrote, "People are always saying that I try to express my own personality in type design, but that is not at all true; on the contrary, I do my best to avoid such expressionism. Only I am not always successful."

Rudolf Koch was born in Nuremberg in 1876, the son of an unsuccessful sculptor who barely supported his family on a small salary as chief of guards at the Bavarian Arts and Crafts Museum. Koch's father died at an early age, leaving his mother with only a small pension on which to raise her children.

At 16, a family friend, seeing that Koch faced an uncertain and probably bleak future with a public school education, took him into his factory as an apprentice engraver. Koch, however, felt his prospects there were bleaker than what would face him after a public education, and began to attend art school at night. Working 11 hours a day and attending school after work was tedious, tiring, and draining on Koch's spirits. He stuck it out for several months, but eventually gave up hope that this was the correct path to success.

Overall, Koch's early career was pretty dismal. At one point, even his family regarded him as a hopeless failure. In his late twenties he was barely supporting himself and his new wife on the meager earnings of a freelance illustrator (although he confessed that he could neither draw nor paint) and as a part-time book designer.

Calligraphy became his career's saving grace. The turning point came one night while working at home. He began to imitate broad pen letterforms from a book illustration. Koch had no previous knowledge of type or calligraphy, but, as he wrote in his autobiography, there was character in his first stroke. For months he secretly practiced his new-found craft, afraid to show it to the world and face yet another failure.

Cautiously at first, he began to show the results of his effort. To Koch's surprise they weren't rejected. In fact, publishers began to hire his services on a regular basis!

In 1906 Koch read in a newspaper that the Klingspor type foundry was seeking a type designer. He saw this as a chance to both legitimize his craft and provide steady income for his family. Although fully expecting to be rejected, Koch applied for the position—and to his amazement was hired. Moving himself and his family to Offenbach, across the Main river from Frankfurt, Koch found the home and career that was to last the rest of his life.

For eight years, he lead a tranquil and happy life, basking in peer acceptance and a good income. When World War I broke out, in spite of being over 40 and having a family of four children, Koch was called into service. There was no glory there for Koch; he never rose above the rank of private. In the infantry he fought long and bloody battles in France and Serbia, eventually to be wounded and hospitalized for several months.

Even though he tried to continue his calligraphy, there was no solace from his friendly letterforms during the war. Koch tells one story that seems typical. He was once in a rear area and ordered to paint street signs. A young soldier who was to help with the job disclosed that his father was the owner of a printing business. Koch, by way of making conversation, asked the young man if he knew anything about type. When the soldier emphatically said that he did, Koch showed him a newspaper printed in his own typeface. The young man was disturbed that he could not name the face, whereupon Koch told him that it was "Kochscrift"—one of his own designs.

The young man wouldn't believe Koch and declared that fine typefaces were drawn by famous professors who would never find themselves to be lowly privates in a dirty war. Koch recalled that he was so embarrassed that he did not know how to answer, and began to have serious doubts that he really had created that type!

Like many veterans, Koch returned home after the war, a changed person. He became even more subdued and doubting of his abilities. Fortunately, he was surrounded by friends who cared for him and admired his work. He began designing type again, slowly at first, and expanded his classroom into a place of work and study.

After a while, his workshop flourished and visitors came from around the world to share in the experience. From Switzerland came Willi Baus and Imre Reiner. From Vienna came Victor Hammer. Joseph Blumenthal; Lydia and Warren Chappel came from the United States, and Stanley Morison and Francis Meynell from Great Britain. Berthold Wolpe, Fritz Kredel, and Henri Friedlaender came from surrounding Germany.

Locarno (originally part of his Koch Antiqua series) designed for Klingspor in 1922.

Calligraphy and lettering were their main interests, but carved inscriptions, tapestries, coins, metal work, map-making, bookbinding, and even church bells were part of the workshop's repertoire.

At the time of his death in 1934, Koch's workshop in Offenbach rivaled the creative output of the Bauhaus (on a somewhat smaller scale). But the oncoming war, and the lack of a creative focal point ended any chances of the workshop continuing for another generation. One by one the artists, designers and students left.

Koch's contribution to our typographic heritage can be summed up as a number of well-drawn typefaces still in use today. That, however, would be selling the man and his value short. Rudolf Koch should serve as an example to all designers of utilitarian tools: he did not let convention, technology, or lack of immediate success sway him from his goal of creating artistic, and to his mind, beautiful products. Koch was an artist, in the truest, highest meaning of the word. The typographic community has benefited from this man—through his work, and through his example.

TWO YEARS before the END OF the seventeenth

Original Locarno Bold with caps.

New Locarno by Letraset

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abcdefghijkklmnopqrstuvwxyzæøß 1234567890 &?!£$%(.,;:) »«/—*
Light

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØ
abcdefghijkklmnopqrstuvwxyzæøß 1234567890 &?!£$%(.,;:) »«/—*
Medium

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abcdefghijkklmnopqrstuvwxyzæøß 1234567890 &?!£$%(.,;:) »«/—*
Bold

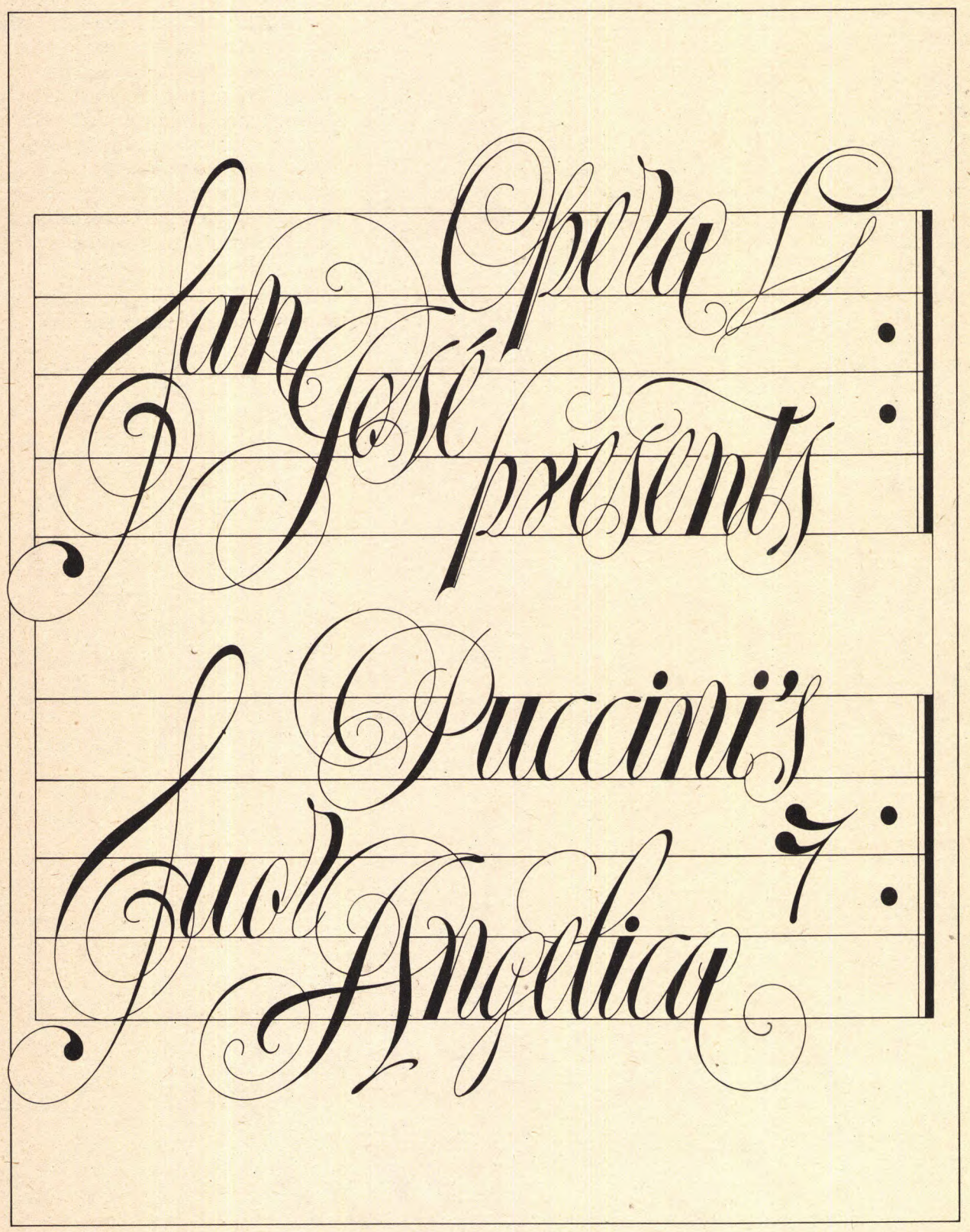
ABCDEFGHIJKLMNOPQRSTUVWXYZÆØ
abcdefghijkklmnopqrstuvwxyzæøß 1234567890 &?!£$%(.,;:)
Extra Bold

LOVE AFFAIR

"If Gillott ever stops making my No. 290 and 291 pens, I'll have to find another career," says Ray Morrone.

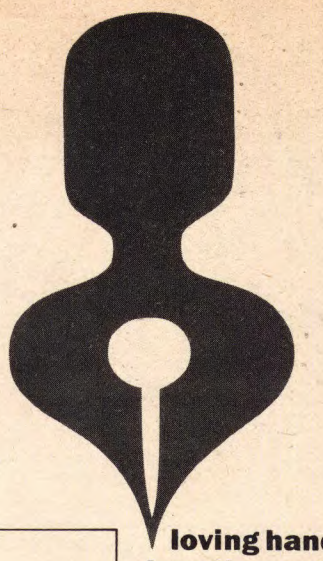
"Not likely," say we.

Raymond Morrone of San José, California, has been addicted to penmanship since childhood, and though he made a detour into engineering and spent most of his professional life as a typographer, he has finally settled into the work he loves best—Spencerian writing.



Just for the record, Platt Rogers Spencer, the 19th-century American who originated the hand, was not the only inspiration in Morrone's life. He is a long-time student of the 18th-century English calligrapher, George Bickham.

While he is an appreciator of all forms of calligraphy, he chooses to concentrate on Spencerian, which he executes with the finest of pens and a



loving hand. You have to really love the work to do it, because your concentration must be absolute and the time consumed would be punishing if your heart and your mind were elsewhere. A three-word sentence, for instance, might take a full week to complete, counting sketches, revisions and final inking.

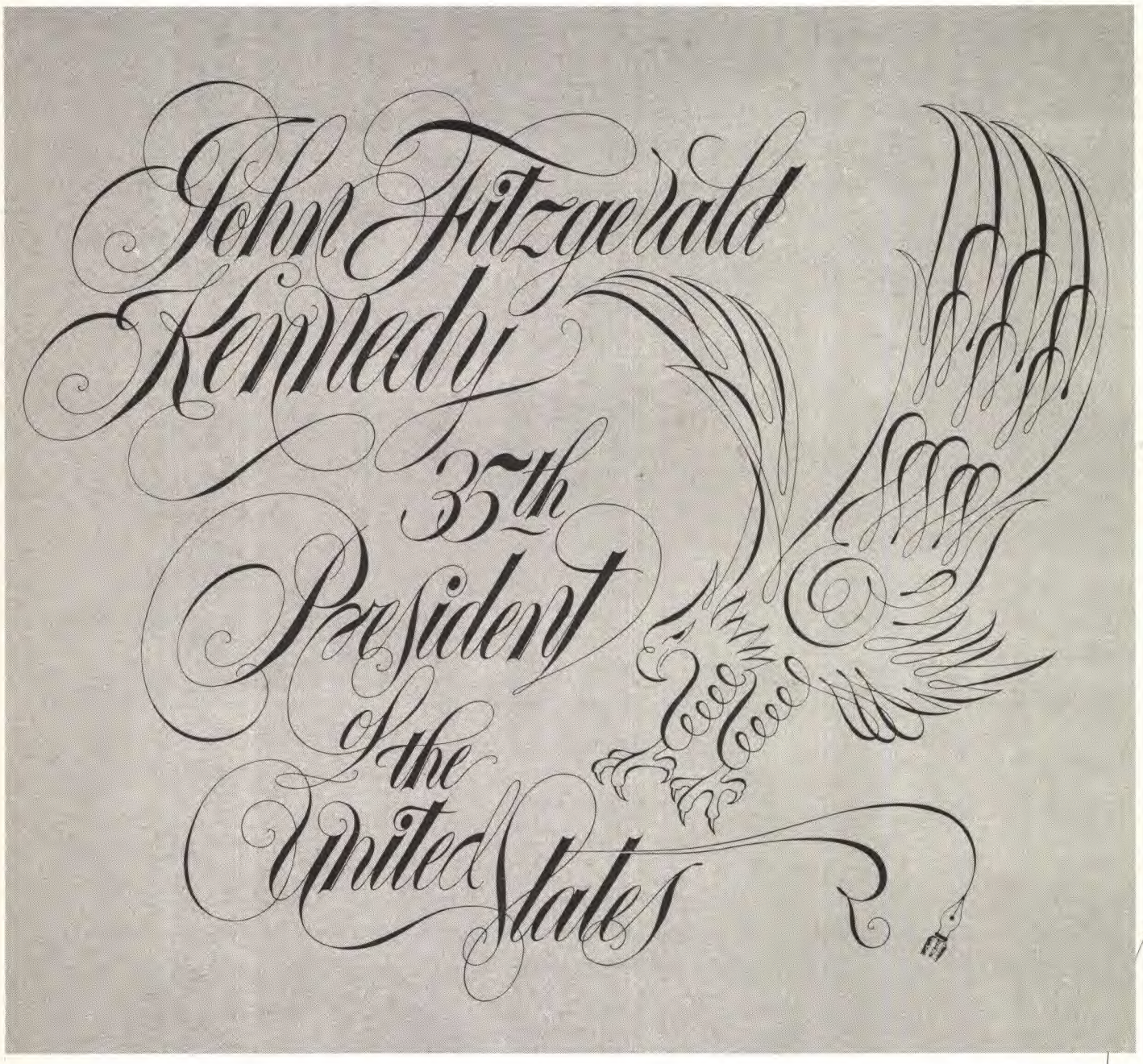
Morrone, of course, does not work for kicks alone. He has

America
Land of the Free

Ernest Borgnine
is Marty

Frank Sinatra
Saloon Singer

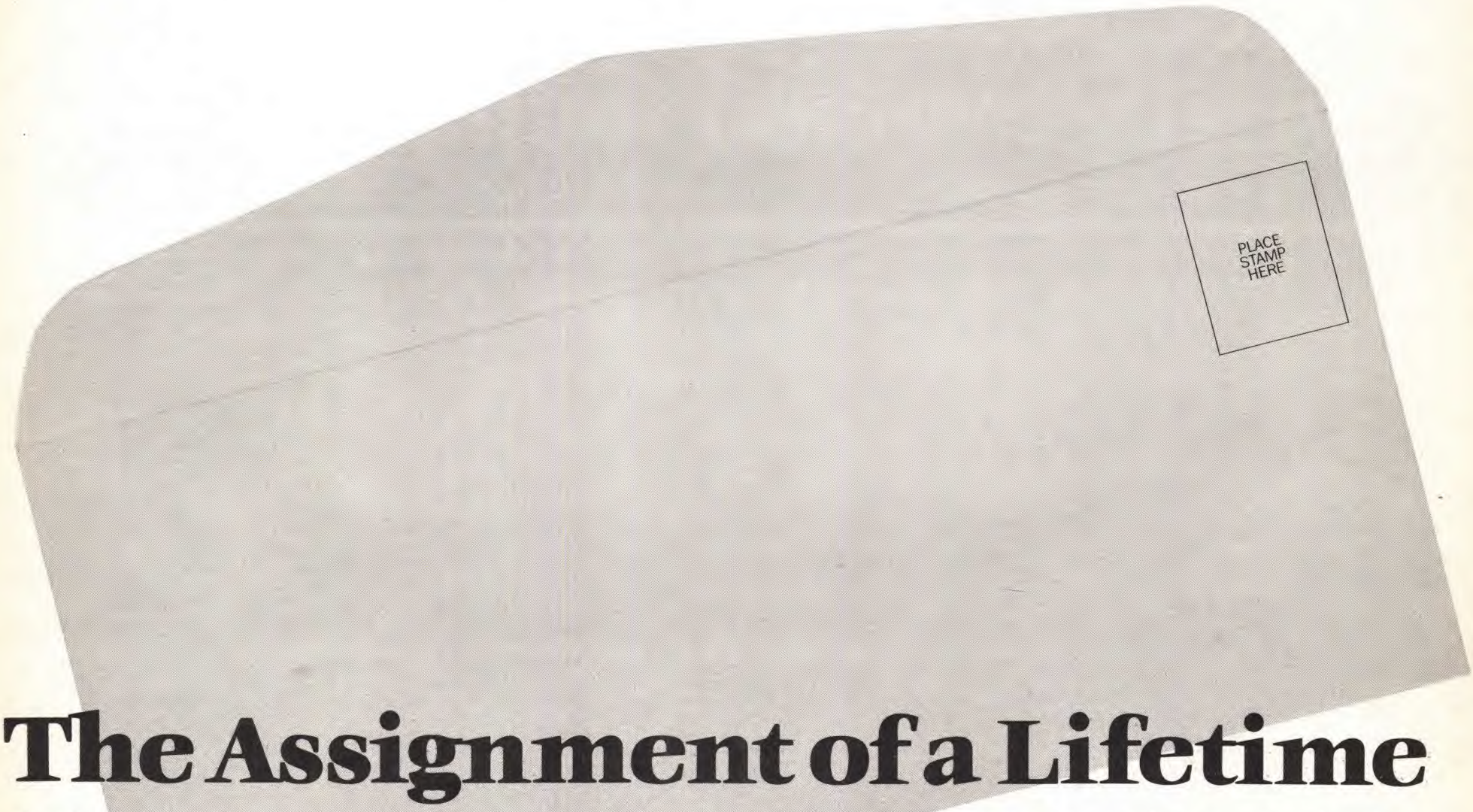
Archbishop
Mitty
High School



completed numerous commercial assignments, including a series of Academy Award winners and an announcement for the Opera San José.

His favorite piece of work? The valentine on our cover, which was a three-month labor of love. *Marion Muller*

HEADLINE: ITC FRANKLIN GOTHIC MEDIUM, HEAVY TEXT: HEAVY BYLINE: BOOK ITALIC



The Assignment of a Lifetime

In these visually intoxicating times of razzle-dazzle videos...glitzy computer graphics with millions of color options...can an artist thrive in black and white alone?

The answer is an equivocal, "Yes, if..." Yes, if you're in a league with Jerry Dadds. Dadds is an artist, illustrator and printmaker who has a way with pen and ink, and with an X-Acto knife and woodblock, that makes black and white more luminous than color. In fact, it was precisely because of his drawing and woodcut virtuosity that Dadds was singled out for the assignment of a lifetime. Not the most spectacular assignment...not the most lucrative, but by far one of the most prestigious an artist could hope for. He was invited to design a complete series of commemorative stamps for the U.S. Postal Service.

Jerry Dadds, co-founder of Eucalyptus Tree Studio in Baltimore, was hand picked for the job by Howard Paine, the Design Coordinator for the Citizens Stamp Advisory Committee. Paine, who is also art director of *National Geographic,* was familiar with Dadds' work and especially admired his woodcuts. It was exactly the vigorous, human touch he hoped for in the series of stamps which was to commemorate all the deceased presidents of the United States, from George Washington to Lyndon Johnson.

There were to be 35 portraits in all. The work started in 1982, and while there was no pressure for speed, absolute secrecy was imposed. The project was to be kept under wraps until the stamps were ready for issue, which meant that Dadds had to work outside

Commemorative stamps of U.S. Presidents designed in woodcut style for the U.S. Postal Service.

of the studio, in his own home, during evenings and weekends. Even his co-workers at the studio had no idea of the undercover work Dadds had assumed.

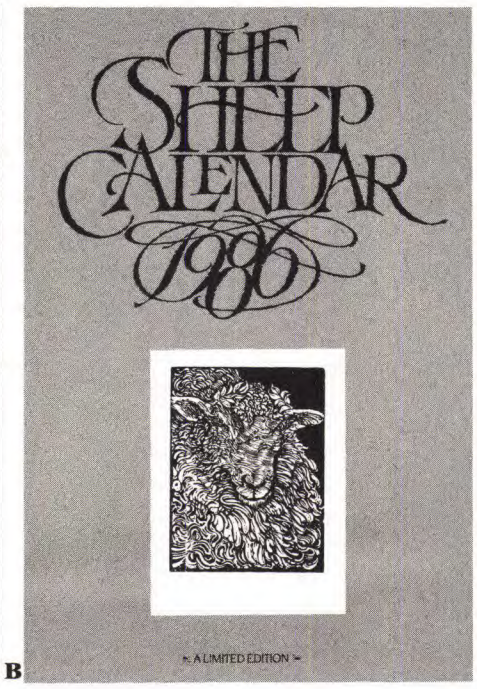
Not only the drawings, but all the preparations had to be carried out in secret and in his extra-curricular hours. He combed flea markets, old book stores and the National Portrait Gallery for reference material. He prepared hundreds of preliminary drawings. Not the least of the complications was the fact that each and every portrait had to be approved by the Citizens Stamp Advisory Committee. If you have ever dealt with a single fastidious client, you can imagine the complexity of satisfying a committee that included such disparate experts as a graphic designer, a professor of history, the curator of sculpture at the National Gallery, the author James Michener, and Digger Phelps, basketball coach at Notre Dame.

Amazing as it may seem, Jerry Dadds has nothing but the most benevolent words about the committee. For the most part their criticism was confined to a wrinkle in a neck...a twinkle in an eye. "None of the comments were ridiculous; they were all valid and improved the stamps a lot," he observed.

The first portrait Dadds attempted, and his favorite, was of Martin Van Buren. His voluminous curly locks and sideburns, gnarled and draped folds of skin, cleft chin and poet-like ruffled shirt integrated perfectly with the texture and grain of the wood. The hand-hewn antiquity of the portrait was exactly the mood desired, and could easily be sustained in the portraits of the other 18th- and 19th-century presidents. But it was the 20th-century men, with their clean-shaven faces, cropped hair and modern dress that created problems for Dadds. Coolidge and Hoover were no match for Adams and Lincoln as models. Nevertheless, Dadds persevered, imbuing each drawing with "character" even as he scrupulously maintained an honest likeness. In the end, it was decided that, since the stamps were to be printed from steel engravings, it was pointless to execute the artwork in woodcut form. Instead, Dadds rendered the final versions in pen and ink, mimicking the texture and line of his woodcut technique.

All the portraits were positioned in three-quarter view with eyes facing front. Only George Washington gazes upward, intimating his visionary role as father of the country. The background color of the stamps is a light tan, reminiscent of wood tone. The presidential signatures are engraved in red. The 35 portraits

A



B

C

E

D

*(**A**) Woodcut with sheep motif; designed for 1985 peace poster.*
*(**B**) Cover for 1986 calendar.*
*(**CDE**) Woodcuts demonstrating Dadds' fascination with sheep forms, textures and color.*

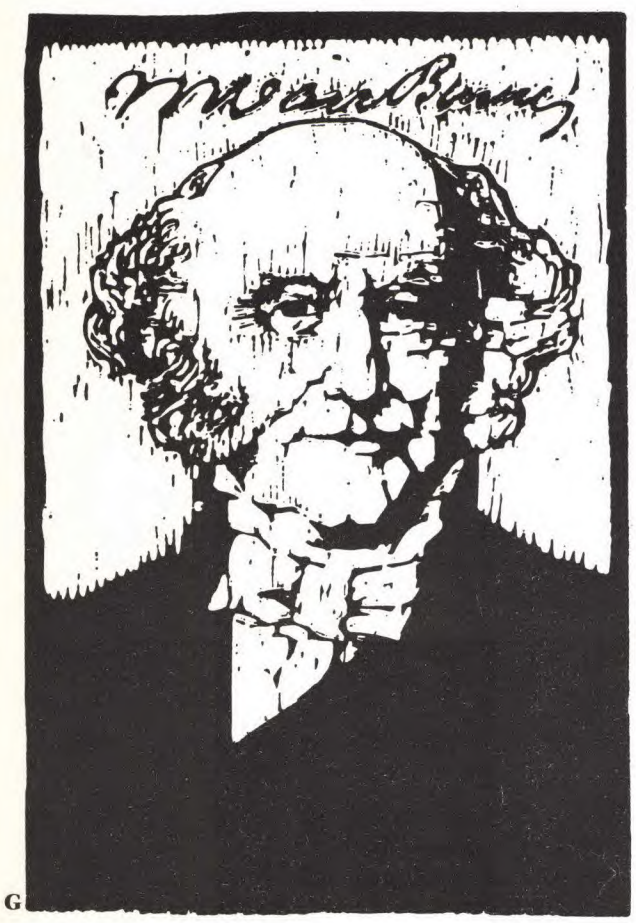
are divided among four mini-sets of nine presidents each. The last set, with only eight portraits, included a view of the White House to fill out the block. The series, two years in the designing, and two more years in the plating and printing, was finally issued on May 22, 1986.

Although Eucalyptus Tree Studio serves a wide cross section of commercial clients with design and illustration services in all styles and mediums, Dadds is especially intent on reviving woodcut as a fine art form and in advertising illustration. His woodcuts have been exhibited in a number of museums and college art galleries. He has also won professional recognition for his commercial design and illustration from *Graphis,* the One Show, *CA Annual, Chicago Art Directors Annual,* New York and Washington Metropolitan Art Directors Clubs, among others.

With luck, you may still be able to obtain some of Dadds' commemorative stamps at your post office. Where else can you get a work of art for 22 cents?

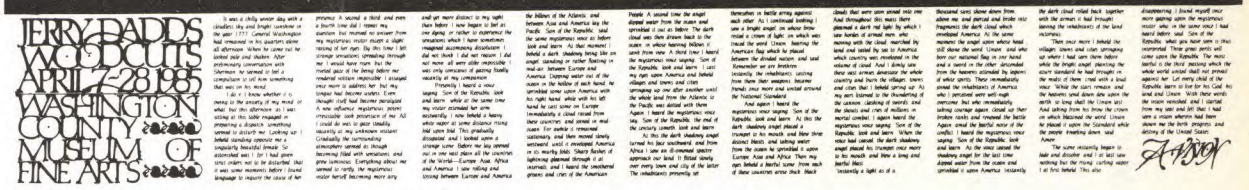
Marion Muller

F



G

H



*(**F**) Portrait of John Brown, woodcut, 1967.*
*(**G**) Portrait of Martin Van Buren, woodcut, 1983, his first and favorite portrait in the presidential series.*
*(**H**) Portrait of George Washington, woodcut, exhibition poster, 1984.*

HEADLINE: ITC VELJOVIC BLACK TEXT: BOOK CAPTIONS: BOOK ITALIC, BLACK ITALIC BYLINE: BOOK ITALIC

FAMILIES TO REMEMBER

THE D'AMBOISES

Charlotte and Christopher d'Amboise

You might expect that after 30 years of strenuous performing, a dancer would be happy to get off his feet for a while. Not Jacques d'Amboise. For three decades, he was one of the highly visible principal dancers in the New York City Ballet company. In his late forties, when it seemed appropriate to retire as a performer, he stepped almost immediately into a new role as a missionary of dance. d'Amboise is determined to spread the gospel of dance as a joyous human experience—not reserved for just a few select professionals—but for the entire human family. He would like to see people enjoy dancing as naturally and freely as they sing, run, swim, play tennis, golf or baseball.

Wisely, he started his crusade with children. A little more than ten years ago, he organized his first dance class in a New York City public school with a nucleus of six little boys. (Little girls, it seems, need no persuasion when it comes to donning leotards and tutus.) In time, d'Amboise expanded into more than a dozen public schools in the New York metropolitan area, and his program developed into what is now the National Dance Institute. Currently, NDI classes are operating in New England and San Francisco and the idea is gradually spreading across the United States. The program is geared to children from eight to 14 and the object is to arouse enthusiasm for the entire spectrum of dance—tap ballet, modern, jazz and ethnic. Although d'Amboise's exuberance is contagious, he is not aiming to create a nation of professional dancers, just a population of participants. If nothing else, his efforts should at least dispel the notion that dance is just for women and sissies, and should guarantee a future audience for dance in America.

Each year the National Dance Institute winds up its activities with a rousing fund-raising drive at the Felt Forum in New York's Madison Square Garden, where as many as 1,500 children dance their hearts out for the benefit of the Institute and for the man who has become the Pied Piper of Dance. Recently d'Amboise and his wife Carolyn George, also a retired New York City Ballet star, traveled to China to recruit 50 children to dance along with the American youngsters at the annual Felt Forum spectacular, in a spirit of cultural camaraderie.

Considering the d'Amboises' dedication to dance, they were surprisingly laid back where their own children were concerned. Christopher and Charlotte, the only two of their four children who followed their parents onto the stage, did so without much encouragement from the d'Amboise seniors. They were never required or even urged to take dance classes. In fact, Christopher reported that he and his sister were actively dissuaded from going "professional." When he was 16, his parents enrolled him in a summer arts camp to broaden his horizons. But by 18, he was a member of the New York City Ballet, and he has been a prominent performer for the past eight years. Equally adept at tap dancing, he recently appeared with his sister in a Broadway musical, Song and Dance. But in spite of his multiple talents and enthusiasm for singing, acting and writing, dance is where he feels most at home.

Charlotte d'Amboise, who has been dancing since she was eight, has never aspired to fill anyone's ballet slippers. She has always wanted to sing and act as well as dance, and much prefers the Broadway climate to that of classical ballet. The free spirit of the musical theater is much more suited to her temperament than the self-conscious, confining discipline of the ballet world. Her recent performances in Cats and Song and Dance drew superlatives from choreographers and connoisseurs alike: "tantalizing"... "slinky"... "sexy"... "the hot new dancing lady of the musi-

& ITC ERAS®

Jacques d'Amboise

cal theater." But the most rewarding critique came from dad d'Amboise who declared: "Her talent is more than what my wife and I have together." Such an appraisal is especially satisfying to Charlotte, since she has proved herself in an area in which her parents have no clout and know very little about.

If all the d'Amboise dancers just keep doing what they're doing, dance will be alive and thriving in America for generations to come.

ITC Eras was inspired by Greek stonecut lapidary letters and Roman capitals. The result is a linear emphasis and a blend of sharp angularity and broad curves. This combination of wide curves and open counters creates an inviting typeface that is distinctive and still highly readable. ITC Eras is not a precise, geometric face. It was created to appear spontaneous, like a written script. This is particularly evident in its slight forward slant and compound character shapes. This touch of style also enhances the already commanding capitals which are perfect for titling purposes.

The subtle variation from a strict vertical stress, careful modulation in stroke weight, and a lowercase that projects a pronounced design personality make ITC Eras a sans serif of unusual distinction and character. Yet, despite this distinction, ITC Eras has proved, over the years, its versatility and applicability to a wide variety of typographic needs. In addition, the lowercase is designed to allow tight letterfit with no loss of legibility.

French designer Albert Boton, who also created the recently released ITC Élan, drew ITC Eras in collaboration with the late Albert Hollenstein.

ITC Eras is ideal for virtually any application that calls for a sans serif design, and many generally reserved for serif faces. It can be used equally well for menus, book jackets, display headlines, and many other applications which call for a face of distinction and personality; as well as in such uses as tabular material and continuous text, which require character legibility and reading ease.

ITC Eras, another ITC family to be remembered—and used.

ILLUSTRATIONS BY WILLIAM BRAMHALL

HEADLINE: ITC ERAS DEMI SUBHEAD / CAPTIONS: BOOK TEXT: BOOK, BOLD

ITC ERAS®

LIGHT

You might expect that after 30 years of strenuous perfo rming, a dancer would be happy to get off his feet for a while. Not Jacques d'Amboise. For three decades, h e was one of the highly visible principal dancers in the New York City Ballet company. In his late forties, when it seemed appropriate to retire as a performer, he step ped almost immediately into a new role as a missiona ry of dance. d'Amboise is determined to spread the go spel of dance as a joyous human experience—not rese rved for just a few select professionals—but for the enti re human family. He would like to see people enjoy d ancing as naturally and freely as they sing, run, swim play tennis, golf or baseball. Wisely, he started his crus ade with children. A little more than ten years ago, he organized his first dance class in a New York City public school with a nucleus of six little boys. (Little girls, it see ms, need no persuasion when it comes to donning le otards and tutus.) In time, d'Amboise expanded into more than a dozen public schools in the New York me

BOOK

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MEDIUM

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BOLD

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ULTRA

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TECHNOLOGY ALERT

BY EDWARD M. GOTTSCHALL

WORKSTATIONS

Live Page 3300 ***is a new family of workstations that uses Texet's general graphics workstation to support its composition and pagination software, the Live Image Publishing System. The software is powerful and is for corporate and commercial publishers. The LP 3300 is a high-power, high-speed workstation. Texet Corporation, Arlington, MA 02174...*** *Compugraphic Corporation* ***and*** *Texet Corporation* ***have reached an agreement under which Compugraphic will manufacture and market corporate electronic publishing systems that integrate Texet professional electronic publishing software with Compugraphic hardware. Compugraphic Corporation, Wilmington, MA 01887...The EPICS 20/20 workstation handles both batch and interactive composition for the high-speed EPICS-XL Composition System. It is an option on new systems and can be used to upgrade existing installations. Varityper, East Hanover, NJ 07936...The*** *Digitext High-Speed Text Entry System* ***enables users to enter text into computer and word processing systems three to five times faster than existing keyboards. Digitext plugs into computers or word processors. Digitext, Inc., Thousand Oaks, CA 91360... An 8½" x 11" screen is now available for use on the Macintosh. Radius, Inc. Sunnyvale, CA 94086.***

IMAGESETTERS

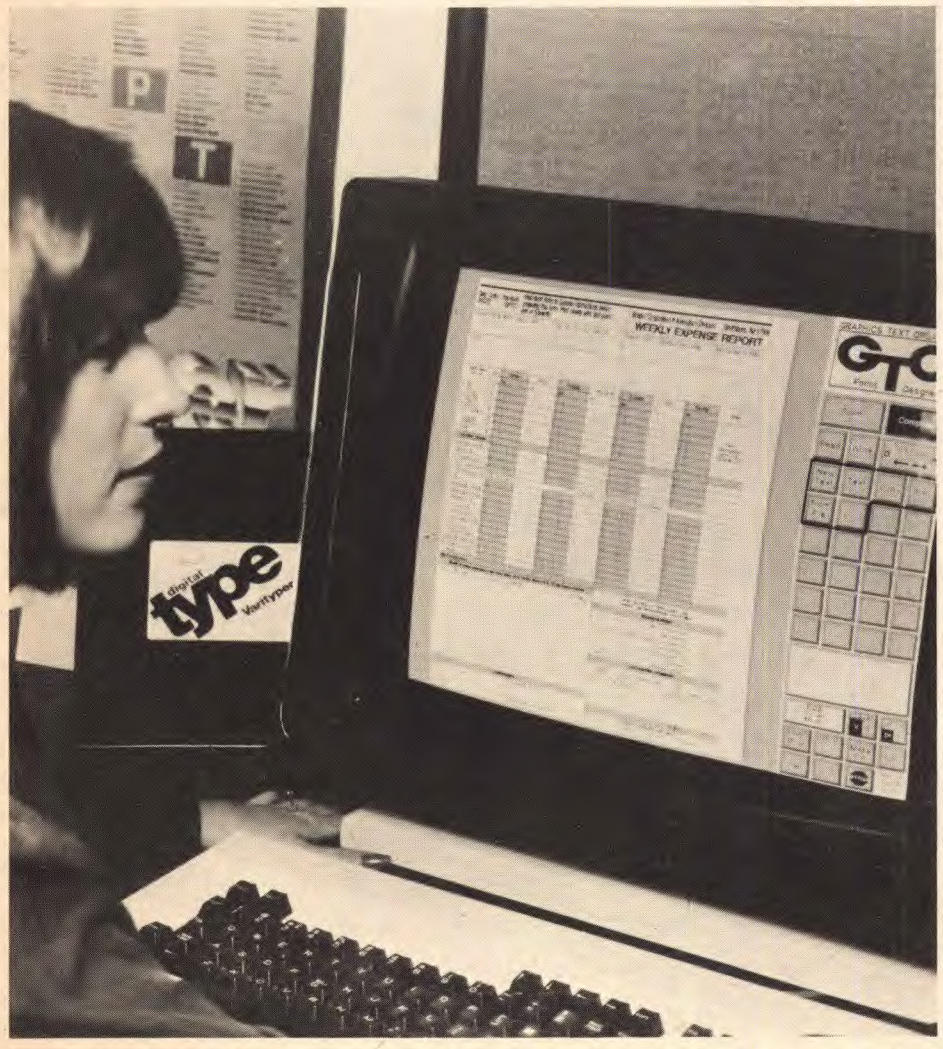
Compugraphic's 8668 ImageSetter, a photo output device, can now be interfaced with graphic publishing or other application systems. With this interface, high quality output can be produced on either paper or film. Compugraphic Corporation, Wilmington, MA 01887...The new **Linotronic 500** is a laser image setter. It has many of the features of the Linotronic 300, while offering an extra 36-pica line measure of 108 picas. It can produce a broadsheet newspaper page in 90 seconds. Linotype Co., Hauppauge, NY 11788...**Varityper's 6700 Series** of slave digital typesetters can now be configured to provide output from other manufacturers' front-end terminals or PC composition programs as well as from Varityper's own products. Varityper, East Hanover, NJ 07936.

COPIERS

Electroink *is a new liquid toner technology for plain paper copiers. It promises "to equal the quality of offset printing presses." It can double the resolution of present dry toners. The technology was developed by an Israeli company, Indigo Limited, for Savin Corp., and has been licensed to Du Pont, Harris Graphics Corp., and Xerox...Low-cost, desktop color copiers are here.* ***The Sharp CX-5000*** *uses digital technology, color film and thermal transfer printing to copy everything from color photos to multicolor charts and graphs. Sharp Electronics Corp., Mahwah, NJ 07430.*

PRINTERS

The new **Ektaprint 1392** printer not only brings Eastman Kodak Company into the printer market but offers an alternative to presently available laser non-impact printers. The 1392 uses a light-emitting diode (LED) array image writer and is said to offer superior text and graphics at 92 images per minute. It can be linked to the Kodak Ektaprint Electronic Publishing System (KEEPS) and is available to OEMS. The 1392 KEEPS version is due on the market in April 1987 and, when fully configured, will sell for under $200,000. Also available is a low-volume LED printer, the Ektaprint 1320, that outputs 20 pages per minute and can handle up to 11" x 17" pages. Both products are being offered as proofing or final output printers. Eastman Kodak Company, Rochester, NY 14650...The **Xerox 3700** laser printing system now offers a 50-megabyte disk option, a 1-megabyte image generator, new source data modules and a new output stacker with quadrupled capacity. The **Xerox 9790** and **Xerox 8790** laser printers have four times the disk storage capacity and 2½ times the central processing power than the 9700 and 8700 printing systems, as well as reduced operator intervention and increased throughput of merged text and graphics output. Xerox Corporation, El Segundo, CA 90245...A 400 dpi PostScript printer, the **Agfa P400 PS,** uses a LED array, prints up to 18 changing pages per minute. It comes with a basic typeface library. Adobe Systems Inc., Palo Alto, CA 94303...The **Lynx Laser** now offers ITC typeface designs, an 8½" x 14" printer option, a print speed of 15 copies per minute and a PostScript software driver option. Offered as a proofer, it lets typographers reduce their reliance on photo-paper. It presently offers 750 fonts on line. Its software and board can drive Canon-engine printers like Apple's LaserWriter and QMS' 800 and can emulate the ouput of Linotron 202s, 202Ns, and 202Ws, among other devices.



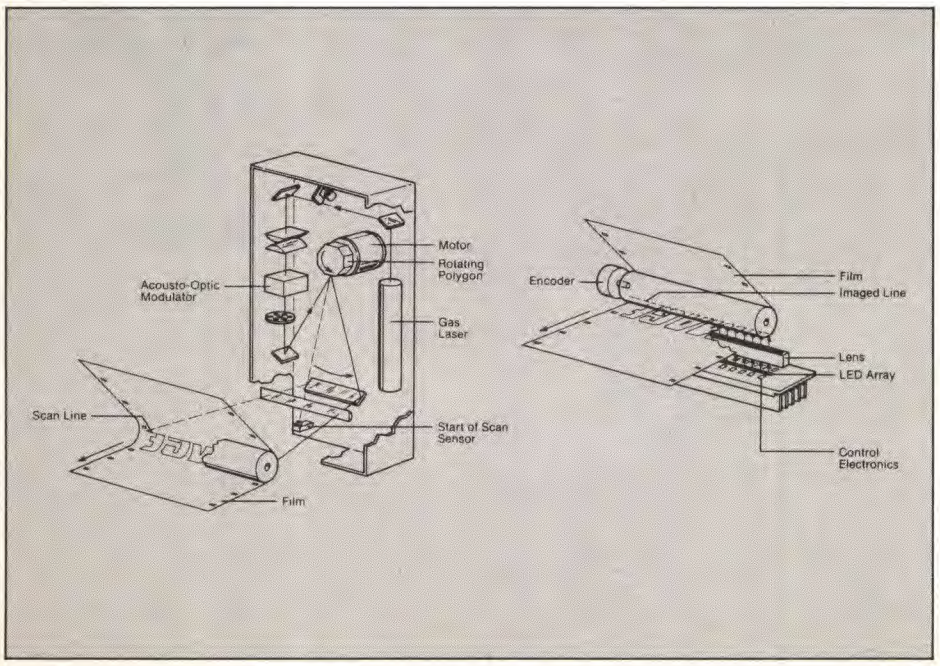
A productive forms designer is part of Varityper's overall system enhancements for its **Graphics Text Organizer**. An integral part of the new GTO 3.0 software, the GTO Forms Designer provides a means of creating, editing and saving complex, multi-page forms. Forms may be generated using the WYSIWYG screen, tablet and mouse without requiring the user to enter cumbersome codes. The entire form may be stored and recalled for later modification. GTO 3.0 software is available at no cost to present system users and will be a standard feature on all new workstations sold. Varityper, East Hanover, NJ 07936.

ILLUSTRATION BY DANIEL PELAVIN

HEADLINE: ITC SERIF GOTHIC HEAVY BYLINE: REGULAR SUBHEADS: ITC KABEL ULTRA **WORKSTATIONS:** ITC MODERN NO. 216 HEAVY ITALIC WITH MEDIUM ITALIC **IMAGESETTERS:** ITC CLEARFACE REGULAR WITH HEAVY **COPIERS:** ITC GARAMOND LIGHT CONDENSED ITALIC WITH BOLD CONDENSED ITALIC **PRINTERS:** ITC WEIDEMANN BOOK WITH BOLD CAPTION: ITC AVANT GARDE GOTHIC BOOK CONDENSED WITH BOLD CONDENSED

SOFTWARE

Major developments today and in the immediate future will greatly expand the power and applications of communication graphics software, especially in the area of text-graphics merging and page make-up. Some of the most recent offerings are summarized here. **Ready, Set, Go! 3,** an electronic page-design and layout program will be distributed world-wide by Letraset. For use on Apple's Macintosh, it offers a powerful, low-cost, easy-to-use, flexible software package. The format permits a text or graphics block to be freely positioned, as well as offering kerning, leading and PostScript compatibility. Letraset USA, Paramus, NJ 07653...Enhanced pagination software on **APS-Microcomposer II** includes automatic ligatures, superior and inferior percentages, coupon rules and set-to-fit. Standard capabilities include graphics and special effects such as tints, change area from negative to positive, 360 degree character rotation and baseline slant. An optional digitizer pad with stylus pen permits setting text to flow around or inside an object. Autologic, Inc., Newbury Park, CA 91320...**RT Publishing Software** is a new high-function desktop publishing system for the IBM RT Personal Computer. It is a fast, easy-to-use way to integrate multi-column text with sophisticated graphics and offers extensive formatting capabilities. It will be sold by IBM. Developed by Interleaf Inc., Cambridge, MA 02141...**MacTEX**™ software transforms the Macintosh into a "powerful professional typesetting" system, according to Apple Computer. It employs TEX,™ a highly advanced typesetting language with a wide range of professional features, including hyphenation and justification, kerning, ligatures, automatic pagination, headers, footnotes, and automatic generation of index, table of contents and bibliography. Works with PostScript compatible typesetters and printers. FTL Systems Inc., Toronto, Ontario, Canada M4P IK5...The **Xerox Desktop Publishing Series**, Ventura Publisher Edition, is a graphics/text merge package for producing newsletters, technical manuals, books, catalogs, proposals and other documents on the Xerox 6065 personal computer, and the IBM PC XT/AT and compatibles. It also supports most laser printers and the Xerox 4020 inkjet printer. It includes a WYSIWYG interface to facilitate screen editing, a mouse, and drop down menus. It reformats changes at the rate of 20,000 characters per second. Preprogrammable document formats suggest layouts and typefaces to users not typographically experienced. Xerox Corporation, El Segundo, CA 90245...A new version of **PageMaker** will run on the IBM PC AT and compatibles. Page Maker for the PC, operating under Microsoft Windows, features a user interface very similar to the Macintosh version of PageMaker. The new 2.0 version of PageMaker offers 20 new features, including kerning, hyphenation and justification, and support for large documents. Aldus Corporation, Seattle, WA 98104...**Ragtime** is a new integrated desktop publishing software package for the Macintosh. It claims ease of use and the ability to create forms and spreadsheets as well as merge text and graphics for multi-column formats. Orange Micro Inc., Anaheim, CA 92807...**Omnipage**™ **The Page Processor**™ is a workstation-based computer-aided publishing system featuring capabilities that include text and graphics integration, batch and interactive composition and pagination, multiple working windows and easy system customization. Page layouts are designed interactively. The system interfaces a wide range of graphics software for business graphics, 2D and 3D mechanical drafting, and technical illustration systems. Multiple typographic formats can be stored for reuse...A new kit from The Laser Connection—a subsidiary of QMS—lets you add PostScript compatibility to a Hewlett-Packard LaserJet or LaserJet Plus, a Canon A1/A2, or an NCR or QMS Lasergrafix 800 PostScript Laser Printer. **PS Jet** gives you the advantages of PostScript without having to buy a new printer. Its two megabytes of RAM easily holds downloadable fonts from the Adobe Type Library, and it has RS-232C, RS-422, and AppleTalk interfaces. Adobe Systems Inc., Palo Alto, CA 94303... Texet users can now create and edit complex multi-level equations on the **Live Image Publishing System**. Standard features include the creation of fractions, nesting superscripts and subscripts, nesting delimiters, summations, integrals, radicals and vector notations. Users have two choices: (1) to create math equations interactively using plain-English menus and simple mouse picks, or (2) to use generic coding to describe the equations, keyed in on a wide variety of personal computers, minis, mainframes and word processors. Texet Corporation, Arlington, MA 02174...**MetaForm Professional** is a Unix-based system that contains software modules for designing graphics, forms, fonts, and page layouts. It can create new character sets for existing fonts, or modify fonts by resizing, slanting, reversing, emboldening, etc. Intran Corporation, Minnetonka, MN 55343...**Alphacalc** is professional copyfitting and estimating software for typesetters and type buyers. It is for IBM PCs and compatibles and was developed by Alpha Bytes, Inc. For information, National Composition Association, Arlington, VA 22209...New software from Xyvision includes packages for **Interactive Page Layout**, a **Magazine Pagination Option**, PC Workstation (to enable IBM computers to emulate a Xyvision workstation), **Xygraphic Vector Drawing Package, Structured Tabular Composition**, and **Virtual NET,** (a wide area network facility). Xyvision, Woburn, MA 01801...**Page Perfect** is integrated electronic publishing software. It is a fully interactive WYSIWYG system that incorporates desktop publishing, word processing, image processing and file management for the IBM AT. Beyond Words, Fairfax, CA...New software packages offered by Xerox include **PC Paintbrush** and **Publisher's Paintbrush**. Developed by Z-Soft Corporation, they allow rapid creation and manipulation of graphic images on IBM PC XT/AT and compatible computers, including the Xerox 6065. Xerox is also marketing **Alphabets**, a new font generation software program. It allows users to create thousands of fonts as well as electronic signatures and logos. More than 4,000 fonts from four basic styles can be created on a WYSIWYG screen and stored as font files on floppy disks downloadable to a printer. Users can modify one of the four basic styles by varying degrees of slope or weight, creating shadow or outline versions, or altering pitch, for example. **PC Type Right** verifies spelling as text is being typed. It checks text entries against a 100,000 word dictionary in less time than it takes a typist to depress and release a space bar. Xerox Corporation, El Segundo, CA 90245...**Publish Pac** software brings scanning to the Macintosh Plus. With it, text or images can be scanned into desktop publishing programs. The software works with PC Scan and PC Scan Plus scanner, which also interfaces to IBM PCs and compatibles. Dest Corporation, Milpitas, CA 94303.



Laser Versus LED—Laser printers harness the precise, highly uniform beam of light emitted by gas or solid state lasers to write directly on a photosensitive drum or belt which, in turn, picks up toner that is fused to the paper hard copy. A laser printer will write one point at a time. LED systems use a linear array of light-emitting diodes the width of the paper to write all the points, or pixels, on a given line at one time. Kodak's LED writer has a "light stick" with 3,584 separate LEDs, that exposes the photoconductive surface with a single pass along its length. The LED design offers longer printhead life and consistent quality output.

COLOR MONITORING, PROOFING

A remote color monitoring system allows real-time, four-color soft proofing by graphic arts suppliers and their customers, regardless of distance. The system includes hard disk storage and a frame freezing capability. It is interfaced with the **Hell CombisKop Operating Console**. Hell Graphic Systems, Inc., Port Washington, NY 11050. The **Iris 2024 Color Ink Jet Printer** is a smaller configuration of the 2044. Full-color 18" x 24" proofs can be produced on the 2024 in about 12 minutes at a cost of less than 25 cents. This direct-digital color proofing system is for color separators, printers, and publishers. Iris Graphics, Inc., Stoneham, MA 02180.

SUBHEADS: ITC KABEL ULTRA **SOFTWARE**: ITC USHERWOOD BOOK WITH BOLD **COLOR MONITORING, PROOFING**: ITC CENTURY BOOK CONDENSED WITH BOLD CONDENSED CAPTION: ITC AVANT GARDE GOTHIC BOOK CONDENSED WITH BOLD CONDENSED

What's New

Vincent Pacella has been vitally involved in every typeface that ITC has released. He oversees and directs the exacting process of preparing master artwork for ITC Subscriber companies. As part of this process he must fine-tune character spacing, make subtle but important changes to character shapes, ensure design consistency within each typeface and throughout a family. On occasion he has added characters missing from supplied renderings, and even worked in harmony with the original type designer to fill out a family range.

An accomplished, talented and prolific type designer in his own right, Mr. Pacella has created hundreds of display typestyles for Photo-Lettering, Inc. in New York, as well as ITC Cushing® for International Typeface Corporation.

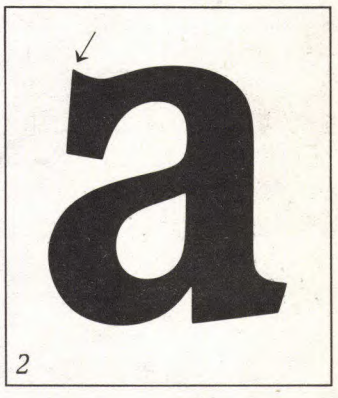
Even with this vast and substantive contribution to the typographic industry, Vince Pacella has had no typeface bearing his name – until now. ITC Pacella is the second ITC release created by Mr. Pacella and the first to carry his name.

Fashioned in the tradition of Century Schoolbook, Corona, and Nimrod, ITC Pacella is a typeface which maintains exceptionally high standards of character legibility. Its x-height is large, but not excessive; counters are full; and contrast in stroke weight is kept to a minimum for a serif typestyle. These important traits for typeface legibility are even carried over into the heavier weights and italic designs. The italic is exceptionally legible for a true cursive form.

When set in text composition, ITC Pacella produces copy that is inviting, even in color, and easy to read page after page.

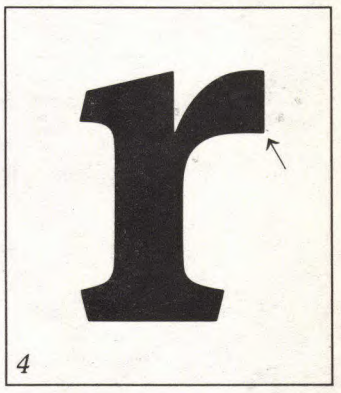
ITC Pacella does not fall into design anonymity, as do many legibility designs. It also has a character and personality of its own. A slight spur on the terminal of the lowercase "a" is echoed throughout the design. The bowls of the capital "P" and "R" do not quite close. The "r" has a slightly abbreviated flag which not only adds distinction, it also improves inter-character spacing relationships. And, finally, in a number of the curved strokes in the roman, and more in the italic, there is just a hint of calligraphic vitality.

1



2

3



4

1. Vincent Pacella
2. Spur on the terminal of the lowercase "a."
3. Open bowls of the capital "P" and "R."
4. Slightly abbreviated flag on the lowercase "r."

from ITC

ITC Pacella™ BOOK

ITC Pacella™ MEDIUM

ITC Pacella™ BOLD

ITC Pacella™ BLACK

ITC Pacella™ is available in Book, Medium, Bold and Black weights with corresponding italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity. These new typefaces will be available to the public on or after May 15, 1987, depending on each manufacturer's release schedule.

ITC PACELLA™

BOOK

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BOOK ITALIC

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ITC PACELLA™

BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary ad vertising the perfect integration of design elements often d emands unorthodox typography. It may require the use of c ompact spacing, minus leading, unusual sizes and weights whatever is needed to improve appearance and impact. Stat ing specific principles or guides on the subject of typograp
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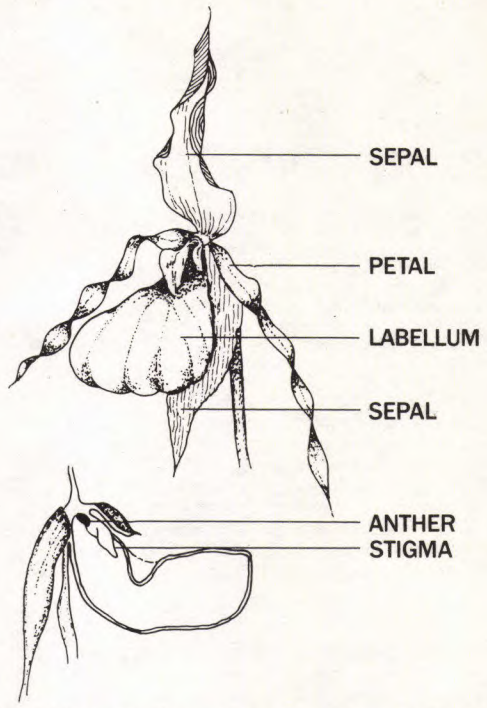
Excellence in typography is t he result of nothing more th an an attitude. Its appeal co mes from the understanding used in its planning; the des igner must care. In contemp orary advertising the perfec t integration of design eleme 14 POINT	*Excellence in typography is the result of nothing more t han an attitude. Its appeal comes from the understan ding used in its planning; t he designer must care. In c ontemporary advertising th e perfect integration of des*	***Excellence in typography i s the result of nothing mo re than an attitude. Its ap peal comes from the unde rstanding used in its plan ning; the designer must c are. In contemporary adv ertising the perfect integr***	***Excellence in typography is the result of nothing m ore than an attitude. Its a ppeal comes from the un derstanding used in its p lanning; the designer mu st care. In contemporary advertising the perfect in***

Treasure Hunting in Maine

Structure of an Orchid



All orchids, regardless of size, have the same basic structure: three sepals (outer protective petals which are green at first but color up like the rest of the flower when the blossom opens) and three petals, one of which, the *labellum*, protrudes to form a landing platform for insects.

One day, two men on an innocent trek through the woods in New Brunswick, Canada, encountered some unexpected wildlife. In the space of one hour, they spotted four varieties of rare orchids sprouting through the forest floor.

Now, those of us who come face-to-face with orchids only in florist shops and greenhouses have no idea how the sight of an orchid in the wild stirs the adrenalin of people like Hank Tyler, a professional naturalist, and Greig Cranna, a photographer by profession and a naturalist by persuasion.

Hank Tyler had no trouble identifying the rare specimens. Neither was he surprised to find orchids blooming as far north as Canada. Tyler is the director of a conservation project for the state of Maine—The Critical Areas Program—whose purpose it is to locate, identify, and try to preserve the worthy natural features of the state, wild orchids being one of its many indigenous treasures.

As a result of the walk and talk about orchids that day, Greig Cranna received an invitation to come to Maine and photograph specimens in their natural settings, some of them so rare they are considered endangered species.

HEADLINE: ITC GOUDY SANS BLACK TEXT: MEDIUM CAPTION: ITC FRANKLIN GOTHIC HEAVY, BOOK

Showy Orchis
(*Orchis spectabilis*) finds a hospitable environment in woodlands of mixed deciduous trees and evergreens. Height: 8″ to 12″.

You might think an expedition to hunt a wildflower is a fairly safe adventure. But stalking the wild orchid, according to Greig Cranna, was fraught with unanticipated problems and hazards. In the first place, he was living in New York City at the time and had to be ready at a moment's notice to make the lengthy trip to Maine. A network of volunteer amateur botanists, as well as the professionals working for The Critical Areas Program, kept him alert to the appearance and location of specimens. A hurry-up call announcing that some rare variety was in bloom in some secret place, sent him off on the long drive, sometimes as far north as the Maine-Canada border, praying as he

Fairy Slipper
(*Calypso bulbosa*), in pink or white, is very rare in Maine. It appears in dry spruce forests of the north, near the Canadian border. Height: 6″.

INITIAL: ITC GOUDY SANS HEAVY ITALIC WITH ITC ZAPF DINGBAT TEXT: MEDIUM ITALIC
CAPTIONS: ITC FRANKLIN GOTHIC HEAVY, BOOK WITH BOOK ITALIC

Showy Ladyslipper
(*Cypripedium reginae*) grows abundantly in bogs and wet meadows. Height: 20" to 30".

drove that the weather would cooperate and the blossom would stay open until he arrived. One such hasty summons came the day before his wedding. Astonishing as it may seem, Cranna skipped his prenuptial dinner party for the rendezvous with a blooming orchid. (We are happy to report that the wedding took place on schedule, though we cannot say for certain that orchids are Mrs. Cranna's favorite flower.)

The safaris into the secret growing places were not without physical challenges as well. Favorite habitats of Maine orchids are the vast, spongy bogs that stretch over hundreds of acres. To reach a specimen, Cranna sometimes walked for half an hour or more with all his photographic paraphernalia strapped to a back pack. In addition to his camera and tripod, he had to carry a large plastic sheet (for setting up his equip-

Fairy Slipper
(*Calypso bulbosa*), in white, is even more rare than its pink relative. The species has been found in only 17 locations in Maine.

TEXT: ITC BERKELEY OLDSTYLE BOOK CAPTIONS: ITC FRANKLIN GOTHIC HEAVY, BOOK WITH BOOK ITALIC

Rose Pogonia
(*Pogonia ophioglossoides*), in pink and white forms, is commonly found in acidy peat bogs and very wet meadows. Height: 4" to 6".

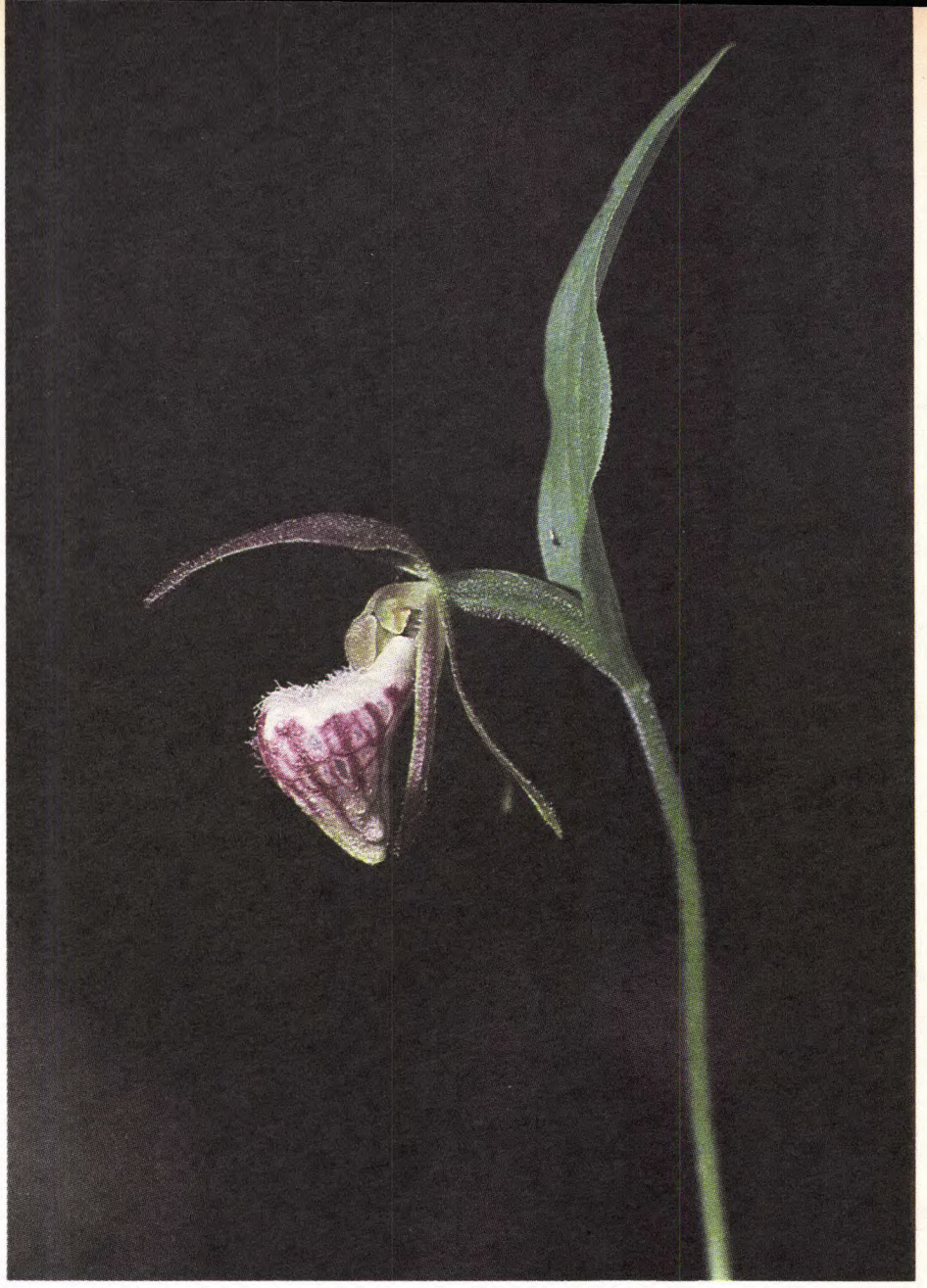
ment) and strobe lights for fast shooting. You cannot hope to do a long time exposure on a bog, because in a matter of minutes, you'd be up to your knees in water. To the pressure of time, add the torture inflicted by swarms of black flies, which also find the bog a benevolent breeding place. On one such shooting expedition, Cranna came away bloodied but not bowed from the mass of fly bites on his face.

Nevertheless, the joys outweighed the discomforts. Greig Cranna devoted four years to photographing the orchids of Maine. He has documented 14 different species–some quite common and abundant, some rare to the point of near extinction–which he has offered to share with our readers. Predictably, the pictures prompted us to check into the history, the lifestyle, and the future of these prized possessions of the state of Maine.

TEXT: ITC BERKELEY OLDSTYLE BOOK ITALIC CAPTION: ITC FRANKLIN GOTHIC HEAVY, BOOK WITH BOOK ITALIC

Colorful Past

Orchids go back a long way. They were known in the Orient as far back as the time of Confucius (551-479 B.C.). He was probably the first true orchid connoisseur, and a cultivator as well. He prized the flowers for their grace and gentle perfume. But the ancient Greeks had a more practical appreciation. Noting that certain underground tubers resembled human testes (the name "orchid," in fact, derives from "orchis," the Greek word for testes), they deduced that the plants had beneficial sexual applications. They collected wild orchids for medicinal purposes–for curing sexual diseases, as an aphrodisiac, and for influencing the sex of their offspring. (Be advised that the wisdom of the Greeks in this matter has no scientific confirmation.) Early Spaniards considered the orchid sacred and named it "The Holy Ghost Flower," because one variety resembled the dove pictured in the baptism of Christ. Modern science has found less profound, but more practical applications for orchids: One species provides us with vanilla; the tubers of another produce a gelatinous substance used as a soothing agent in some medicines. But true orchid fanciers seek no utilitarian features in these flowers beyond their infinite variety, extraordinary color and divine forms.



Ram's Head Ladyslipper
(*Cypripedium orietinum*) is a very rare and endangered species in Maine, found in wet woodlands and old bogs. Height: 10" to 12".

INITIAL: ITC LUBALIN GRAPH BOLD WITH ITC ZAPF DINGBAT SUBHEAD: BOLD TEXT: EXTRA LIGHT CAPTION: ITC FRANKLIN GOTHIC HEAVY, BOOK WITH BOOK ITALIC

Northern Green Orchis
(*Habenaria hyperborea*) is a tall growing variety found in wet, acidy peat bogs. Height: approximately 30".

Grass Pink
(*Calopogon pulchellus*) is one of the more common orchids of Maine, thriving in acidy peat bogs and wet meadows. Height: 16" to 20".

Family Portrait

The orchid family is amazingly large. There have been estimates of 6,000, 10,000, and most recently 25,000 natural species and 75,000 cultivated hybrids in the world. Orchids come in every color, including green and brown, and in sizes as big as a man's fist and as tiny as an infant's fingernail. But big or small, showy or inconspicuous, the family of orchids has a common structure: They all have three sepals, outer protective petals for the buds, which are green at first, but color up like the rest of the flower when the blossom opens. Inside the sepals are three petals, one of which has a distinctly different form than the others. It may be globular, flat, fringed, or lobe-shaped, but it always protrudes to make a landing platform for insects. This lip, or labellum, *as it is called, together with the reproductive organs of the flower, are remarkably engineered to assure pollination and cross-pollination. An insect landing on the labellum cannot help but pick up a healthy dusting of pollen as it makes its way into the flower for a taste of nectar.*

INITIAL: ITC LUBALIN GRAPH BOLD OBLIQUE WITH ITC ZAPF DINGBAT SUBHEAD: BOLD OBLIQUE TEXT: EXTRA LIGHT OBLIQUE CAPTIONS: ITC FRANKLIN GOTHIC HEAVY, BOOK WITH BOOK ITALIC

Pink Ladyslipper/ Moccasin Flower
(*Cypripedium acaule*) is commonly found in woodlands. Height: 10″ to 16″.

Strange Habitats

Though the most spectacular orchids are natives of tropical forests, orchids thrive in all climates and under all conditions, everywhere in the world but the arctic and antarctic zones. The orchids of the tropics take up residence on the trunks and branches of trees, high off the forest floor, so that they can enjoy the benefits of sunshine. They do not parasitize the trees, however; they just perch there along with other epiphytes, such as ferns and mosses, while their aerial roots suck moisture and nutrition from the air. Some orchids are so adept at drawing moisture from the air that they have been known to survive in the desert, astride cactus plants. The orchids of temperate climates are terrestrial, with their roots firmly planted in the ground. They grow in abundance in woodlands, in moist meadows and in bogs, storing moisture and nutrients in their underground stems, which swell up and sometimes resemble bulbs.

Leafy White Orchis
(*Habenaria dilatata*) thrives in really wet, boggy terrain. Height: 14″ to 20″.

INITIAL / SUBHEAD: ITC MODERN NO. 216 HEAVY WITH ITC ZAPF DINGBAT TEXT: LIGHT CAPTIONS: ITC FRANKLIN GOTHIC HEAVY, BOOK WITH BOOK ITALIC

Dragon's Mouth
(*Arethusa bulbosa*), in pink and white forms, are found in abundance in wet meadows. Height: approximately 6".

Strange Habits

Orchid seeds do not follow the usual rules of the game for seeds. Each one is no bigger than a speck of dust, and as many as three million can be found in a single capsule. Unlike other flower seeds, they do not contain a food supply for the emerging embryo plant. Instead, the orchid seed must rely on a benevolent fungus in the soil to set up housekeeping within its walls. The fungus, once ensconced, uses part of the seed for its own food, and in turn provides sugars for the growing orchid plant. This dependency on the fungus partner makes it almost impossible to successfully transplant an orchid from its natural breeding ground to a new location.

Neither do orchids appear to be under any biological compulsion to bloom regularly. Some remain dormant for years. They survive on food stored in underground tubers, stems or rhizomes, and emerge above ground to flower for a few days only once every few years. This reticence to show themselves makes it difficult to convince landowners that they have rare treasures on their properties, to say nothing of the problems it creates for photographers hot on their trail.

Small Whorled Pogonia
(*Isotria medeoloides*) is a small and rare woodland orchid. Its scarcity is due to its tendency to remain dormant and non-blooming for years. Height: 4" to 6".

INITIAL / SUBHEAD: ITC MODERN NO. 216 HEAVY ITALIC WITH ITC ZAPF DINGBAT TEXT: LIGHT ITALIC CAPTIONS: ITC FRANKLIN GOTHIC HEAVY, BOOK WITH BOOK ITALIC

Do Not Disturb

White Fringed Orchis
(*Habenaria blephariglottis*) prefers the very wet peat bogs of Maine. Height: 12″ to 20″.

All these orchids were photographed in Maine. While the habitat of each specimen has been indicated as a guide to where you may find them—not only in Maine, but in similar terrain throughout the world—the exact location of each flower cannot be divulged. The secrecy is being maintained, not out of meanness of spirit, but to protect and preserve the plants. They are already seriously threatened by rapid land development, burgeoning construction projects and the clearing of cedar swamps for timber. But the greatest threat to orchids, especially in heavily populated areas, comes from avid admirers who try to pick or transplant the flowers. Unfortunately, every orchid that is picked deprives the plant of the opportunity to reproduce itself. And because of their dependency on fungi in their native soil, transplanted orchids rarely survive. The golden rule for orchid lovers and all wildflower enthusiasts is: Seek them…paint them…shoot them (with camera)…enjoy them…but **Please, Do Not Disturb.**

Marion Muller

Hooker's Orchis
(*Habenaria hookeri*), uncommon in Maine, was located in a forest of mixed deciduous and evergreen trees. Height: 24″ to 30″.

Greig Cranna's study of the orchids of Maine was made possible through the cooperation of the Critical Areas Program of the Maine State Planning Office. His photos were taken with a Nikon F3 and Norman 200B strobe lights.

INITIAL / SUBHEAD: ITC CUSHING BOLD WITH ITC ZAPF DINGBAT TEXT: BOOK CAPTIONS: ITC FRANKLIN GOTHIC HEAVY, BOOK WITH BOOK ITALIC CREDIT: BOOK ITALIC

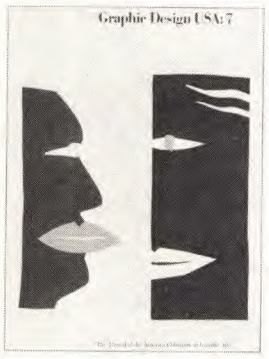
U&lc BOOK SHELF

The U&lc Book Shelf reviews new books believed to be of interest to U&lc readers and lists the publisher, with address, and the price of the book so that the books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales tax wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request the price and shipping charges from the publisher.
Please note: U&lc does not sell books.
All orders should be placed directly with the publisher(s) concerned.

Dictionary of Graphic Arts Abbreviations
Compiled by L. W. Wallis

Technology changes over the last three decades have greatly expanded the range of abbreviations in current use. Contained in this book is a collection of more than 5,000 items which make up the language of today's printing industry. A boon to those experienced in working with type and to the novice as well.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 139 pages. 5½ x 8". Hardbound, $8.95.



Graphic Design USA:7
The Annual of the American Institute of Graphic Arts

Co-authored by Steven Heller and Philip B. Meggs and designed by James N. Miho, we are presented once again with a lively showcase of the Institute's competitive exhibitions.

Included in this volume are The Cover Show, Functional Graphics, Communication Graphics, The Book Show, AIGA Medalist Seymour Chwast and WGBH Educational Foundation—the recipient of the Institute's Design Leadership Award.

The Annual serves as a professional reference with an index of designers, illustrators, photographers, typographers, printers and others involved in the creation and production of graphic design.

Watson-Guptill Publications, P.O. Box 2013, Lakewood, NJ 08701. 9 x 12". 384 pages. 350 color plates. 400 b/w illustrations. Hardbound, $49.95.

Watercolor Portraiture
by Phoebe Flory with Dorothy Short Paul and Eliot O'Hara

Written by noted watercolorists and experienced teachers of art this manual offers the fundamentals of watercolor portraiture in clear, practical lessons for amateurs and professionals alike. Some of the information provided covers: detailed advice on setting up the palette, drawing, direct painting in b/w and color, surface textures, blending, etc. B/w reproductions of watercolors by the masters —Goya, Holbein, Rembrandt and other old favorites.

Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501. 192 pages. 5⅜ x 8½". B/w illustrations. Paper, $4.95. Add $.85 for postage and handling charges for one book; $1.50 for two or more. For foreign orders add 15% of sales price or $1.00, whichever is greater.

1986 STA Design Journal

As a professional organization of communication designers, STA is an educational, technical and social resource to the design community. This issue of the Journal is devoted to Design Management and Innovation.

Chapters include: Design and the Control of Innovation; The Competitive Edge, Design; The Language of Economic Value, A Tool for Business; Who Designs?

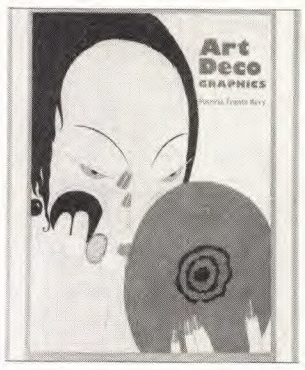
STA, 233 East Ontario Street, Suite 301, Chicago, Il 60611. 9 x 12". 64 pages. Some b/w and color illustrations. Bibliography. Paperbound, $12.00 plus $3.00 for postage and handling.

The Silver Book
Edited by Pauline Augustine

Fifth in the series of annuals produced by the American Society of Magazine Photographers, highlighting the work of the top studio and location photographers in fashion, illustration, still life and special effects. Separate section on stock photography.

Indexed by region: New York, New England, the Midwest, Texas, and California. Full-page, color ads listing name, address and phone number. Gray section at end of each area alphabetically lists photographers with addresses and phone numbers.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 7½ x 9½". Indexed. Hardbound, $39.95.



Art Deco Graphics
by Patricia Frantz Kery

Patricia Kery is an authority in the Art Deco/Art Nouveau field and owner of a New York gallery specializing in late 19th and early 20th century graphics and paintings. She has gathered here nearly 500 choice graphic works from collections and archives in Europe, America and Japan. Many are rare and previously unavailable samples. Shown are the works of such artists and designers as Jean Carlu, A.M. Cassandre, Erte, E. McKnight-Kauffer, Paolo Garetto, Herbert Bayer, and Herbert Matter, among others.

Designed in the spirit of the style, Art Deco Graphics is an invaluable sourcebook and inspiration for collectors, designers, illustrators, art directors, photographers, scholars, and everyone interested in Art Deco.

Harry N. Abrams, Inc., 100 Fifth Avenue, New York, NY 10011. 320 pages 10⅛ x 12¼". 483 illustrations, including 244 plates in full color. Individual biographies, bibliography and index. Hardbound, $49.50.

Watercolor for Illustration
by Jacqui Morgan

Based on Ms. Morgan's workshops, this book explores the exciting possibilities of watercolor for illustration. In-depth coverage of working methods, perception, color, the figure, glass and metals, mixing watercolor with other media, technology for illustrators, commissions from onset to camera-ready art and marketing strategies are explored.

The business side of illustration is examined. Ms. Morgan demonstrates how to refine the skills needed to develop a professional business attitude. Four step-by-step case studies are examined...two posters, a magazine portrait and a corporate annual report.

Watson-Guptill Publications, P.O. Box 2013, Lakewood, NJ 08701. 144 pages. 8¼ x 10½". Full color. $24.95. Please add $2.00 postage and handling for one book plus $.50 for each additional book.

ADLA:2

This is the second annual of the Art Directors Club of Los Angeles marking the 39th competition sponsored by the Club. Printed entirely in color with over 450 examples of works in the advertising, graphic design, editorial and entertainment categories.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 254 pages. 9¼ x 12¼". Indexed. Hardbound, $39.95.

1987 Chicago Talent Sourcebook
Edited by Paul Casper

Just what the title states...a source directory of the talents available in the Chicago area. Some of the indexes are: Advertising Agencies, Pre-Production, Photography/Stock/Photo Labs, Illustrations/Reps/Retouching, Design/Lettering/Keyline, Post-Production, Color Separations/Proofing/Comping, Printing Services/Paper/Print Finishing, Typesetters, City Information, Maps/Calendars/Graphic Aids, etc.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 540 pages. 10½ x 11". Illustrated in b/w and color. Spiralbound, $50.00 plus $5.00 for postage and handling.

The New Commercial Artist's Handbook
by John Snyder

Fully revised and updated, Snyder's classic handbook of materials and how to use them is still a good, basic reference book specifically written for the commercial artist —or anyone who prepares artwork for reproduction.

The book's format is alphabetical. Looking for information on computer animation?... just utilize your dictionary skills and there you are.

The author, a practicing commercial artist for more than 30 years, deals not only with the question of "What is it," but also with the problems of "How do I use it" and "What do I do if it doesn't work right."

Article-length sections on computer graphics and layouts are clear overviews. New areas of commercial art created new technologies; these are examined. There are many entries discussing preparation of artwork for film and video tapes, and on computer graphics systems.

Watson-Guptill Publications, P.O. Box 2013, Lakewood, NJ 08701. 256 pages. 7 x 9¼". Over 400 entries. Line illustrations. Hardbound, $22.95. Please add $2.00 postage and handling for one book plus $.50 for each additional book.

Type Processing
by Dean Phillip Lem
Technical Editor: James O. Cremeans

From the word processor to the typesetter... in this book we have step-by-step instructions on how to use a microcomputer for keyboarding text copy that will be "typeset" by a professional typesetting system.

Presented is a simplified procedure for using special function and command codes that instruct the typesetting system how you want your type set. This makes it possible to use text copy from floppy disks as input into a typesetting system; thus eliminating the need for rekeyboarding by your typesetter. No software programs to buy and learn, no peripherals to add.

Decisions that were previously made by a professional typographer must now be provided by the person formatting and keyboarding the copy. Copyfitting is no longer something that can be left to the typesetting service, but should be done as part of the keyboarding process. The Graphics Master copyfitting system is easy to learn and it works.

Inserted in the manual are a typeface selector guide that includes: alphabet showings for 333 typefaces; over 1,900 typeface listings for over 66 different typesetting systems; a Graphics Master Line Gauge & Ruler that measures inches, picas and centimeters, plus a pica and inch center rule and scales for measuring type lines from agate to 17 point sizes, and a glossary of typesetting terms.

Dean Lem Associates, Inc., 1526 Pontius Avenue, Suite C, Los Angeles, CA 90025. 8½ x 11". Wire-O bound, paperbound $39.95. Outside the U.S. please add $6.00 for shipping and handling.

American Illustration 5
Edited by Edward Booth-Clibborn

An excellent example of the best in United States and Canadian contemporary illustration art for publications, advertisements, posters, and films. A source of inspiration for the illustrator, graphic artist, professional and art lover alike.

Designed by Roger Black this essential reference resource is complete with indexes of the contributing artists and their addresses, and of the art directors, ad agencies, production companies, and private companies who commissioned the winning works.

Distributed by Harry N. Abrams, Inc., 100 Fifth Avenue, New York, NY 10011. 316 pages. 9½ x 12¾". 300 illustrations in full color. Indexed with addresses of artists, art directors, designers and editors. Hardbound, $45.00.

Making Art on Your Computer
by Saul Bernstein and Leo McGarry

The information, ideas, and exercises presented here are applicable to virtually any computer. It is a book about the fundamentals of drawing, perspective, value, shape and volume, composition and color. You will come to realize how versatile your computer is and how capable you really are!

Bernstein shows you how to combine the principles of good picture making with computer skills to create paintings and drawings ranging from elegant, simplified images to highly rendered, sophisticated works.

It is a book that will capture your imagination and encourage you into skillful manipulation of your computer.

Watson-Guptill Publications, P.O. Box 2013, Lakewood, NJ 08701. 144 pages. 8½ x 11". 200 color plates. 125 b/w illustrations. Index. Appendix of computers used. Paperbound, $22.95. Hardbound, $32.50. Please add $2.00 postage and handling for one book plus $.50 for each additional book.

Continued on page 50.

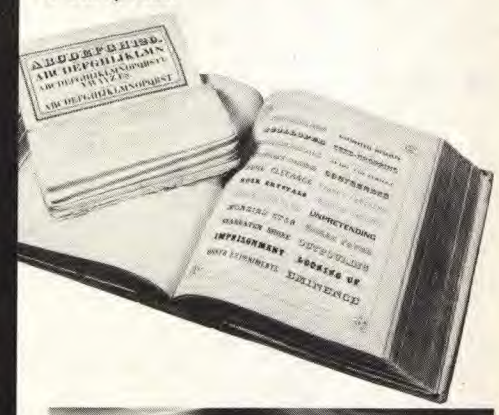
BEFORE CAD* THERE WAS PLENTY OF FAD†

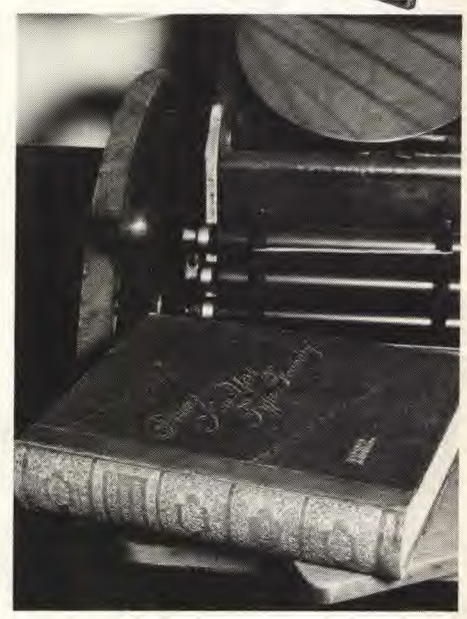
There's no question but that computer technology has made a big stir in the graphics world. What it has done for animation, illustration, architectural drafting and TV graphics is nothing short of magical.

But let's hand out credit where credit is due. Long before we enjoyed the benefits of *Computer-Aided Design, there was plenty of help for designers, illustrators, and some benighted blokes who "couldn't draw a straight line."

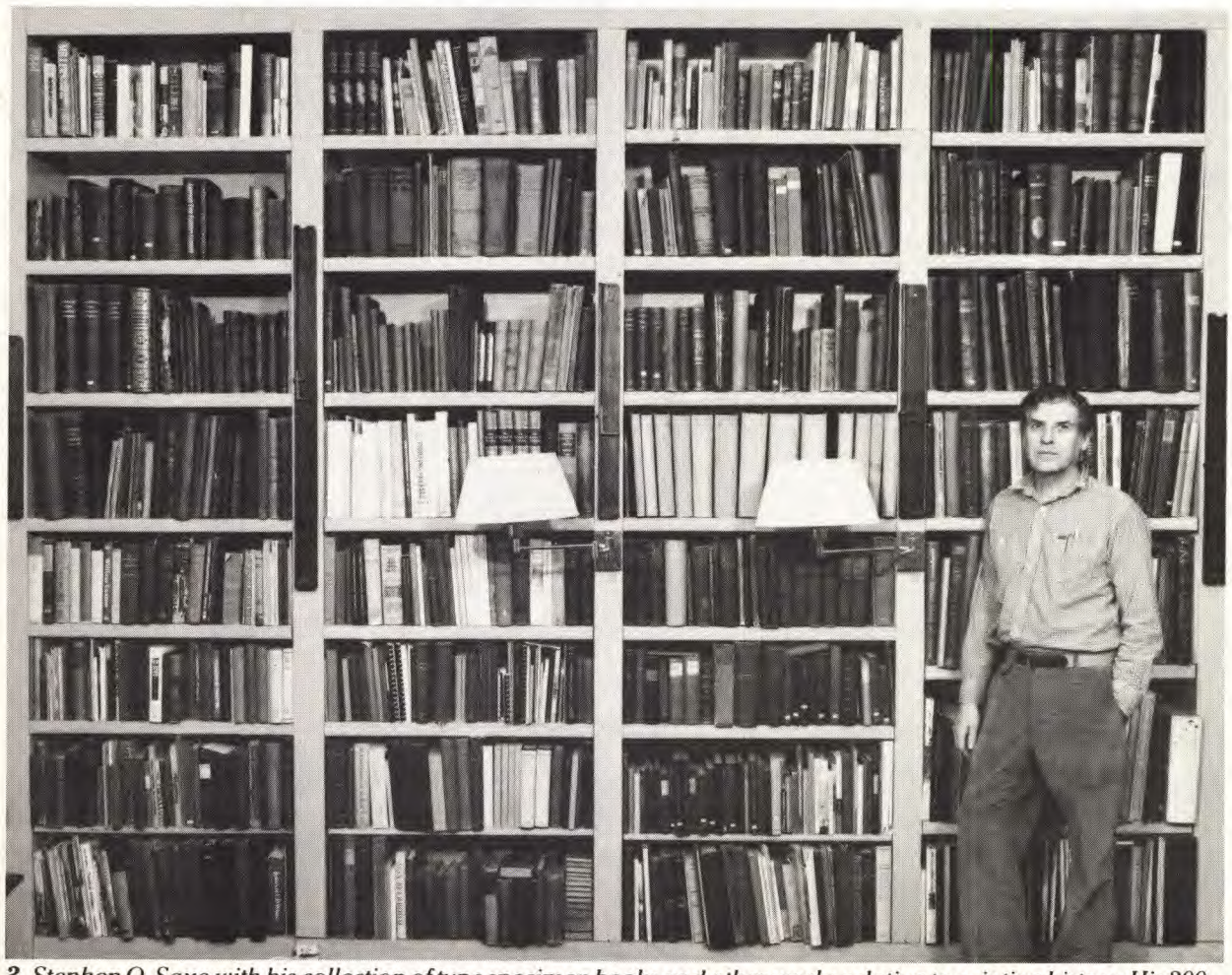
Stephen O. Saxe offers evidence from his collection of American type foundry specimens. Along with their alphabets, the books, dating from 1818 through the 20th century, contain pages of illustration and design elements. There are scenic components—trees, shrubs, farmhouses, fences, animals, water, birds. And people—hunters, baseball players, soldiers, and even some exotic Oriental and Egyptian figures. There are also assorted architectural details for designing buildings.

1. The first type specimen broadside issued by the renowned William Caslon in London, 1734. Caslon type was used in the American Declaration of Independence and the Constitution.





2. (Large open volume) *The specimen book of MacKellar, Smiths & Jordan, 1868, Philadelphia.* (Small open book) *The catalog offered by MacKellar's predecessor, James Ronaldson, 1822.* (Closed book) *The 1882 specimen book of Bruce's New York Type Foundry; it rests on the feed board of an 1899 Golding Pearl press.*



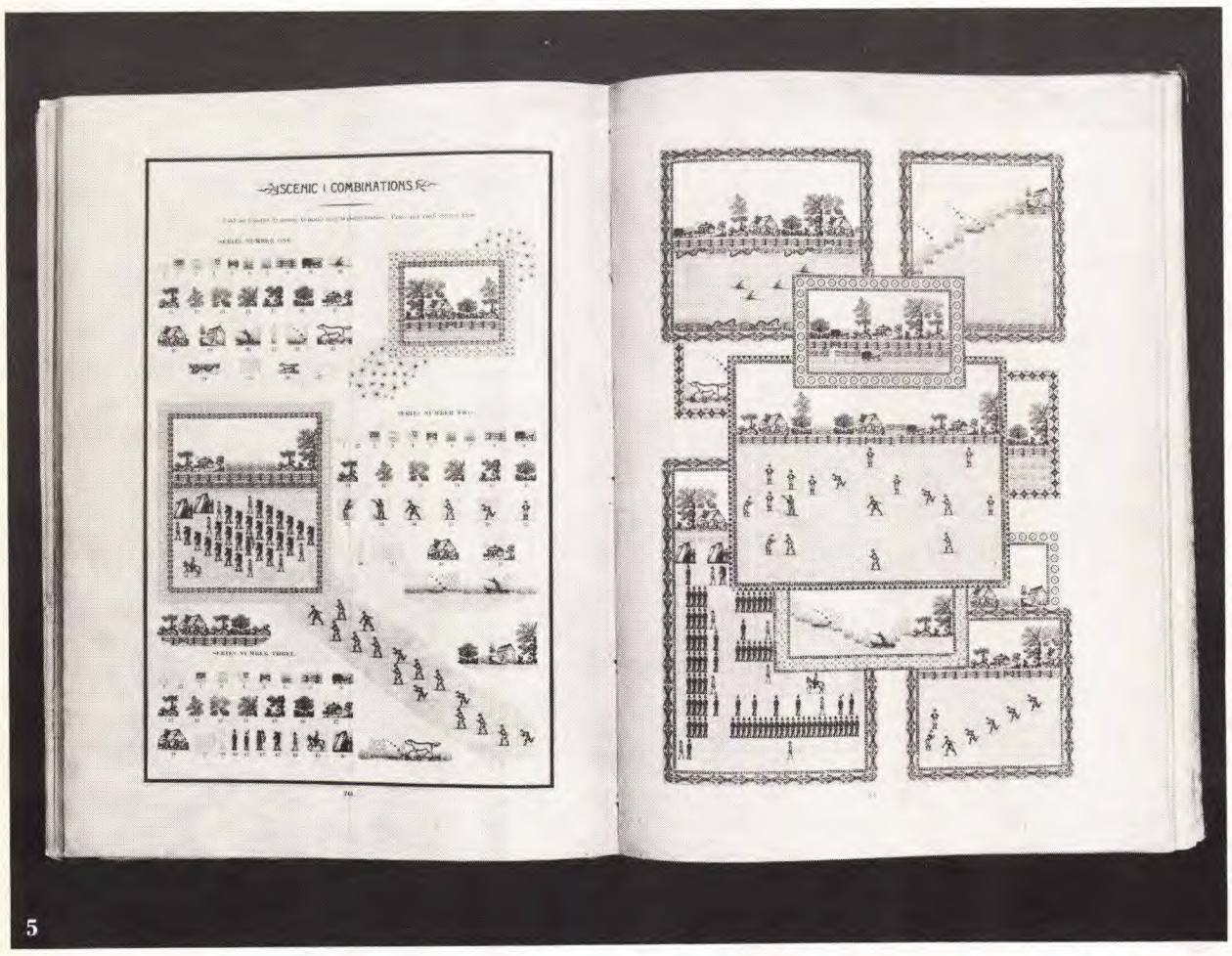
3. Stephen O. Saxe with his collection of type specimen books and other works relating to printing history. His 200 American type specimen books, dating from 1818–1945, represent 40 different foundries.

4. A page from the 1880 Boston Type Foundry specimen book illustrating type casting technology in (upper left) *1564,* (upper right) *1683, and* (bottom of page) *the ultra-modern equipment of the Boston Type Foundry, 1879.*

Like the alphabets, the pictorial elements were offered in fonts and in a variety of sizes. They could be used singly or combined to formulate a bucolic farm scene, a battleground, a baseball game—whatever illustration might be appropriate for an ad, a poster, a brochure, a flyer, an invitation, or a business card. The permutations and combinations were infinite, and to complete the picture there was a selection of border designs to frame the scene. We can only assume that if the foundry executives were as acronym-addicted as we are today, they would have called their operations, FAD, for †Foundry-Aided Design.

Mr. Saxe, who has 235 rare type foundry books in his collection, thought U&lc readers might enjoy seeing some of these specimen pages. It was an offer we could hardly resist.

Marion Muller



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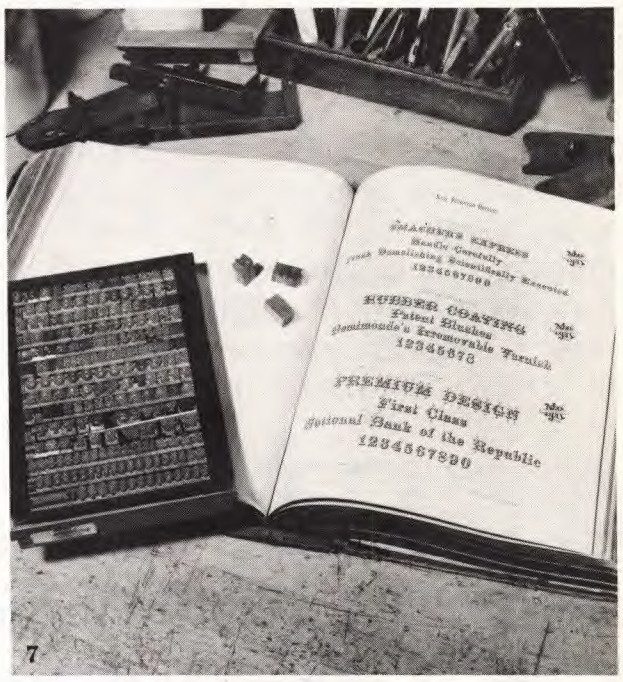

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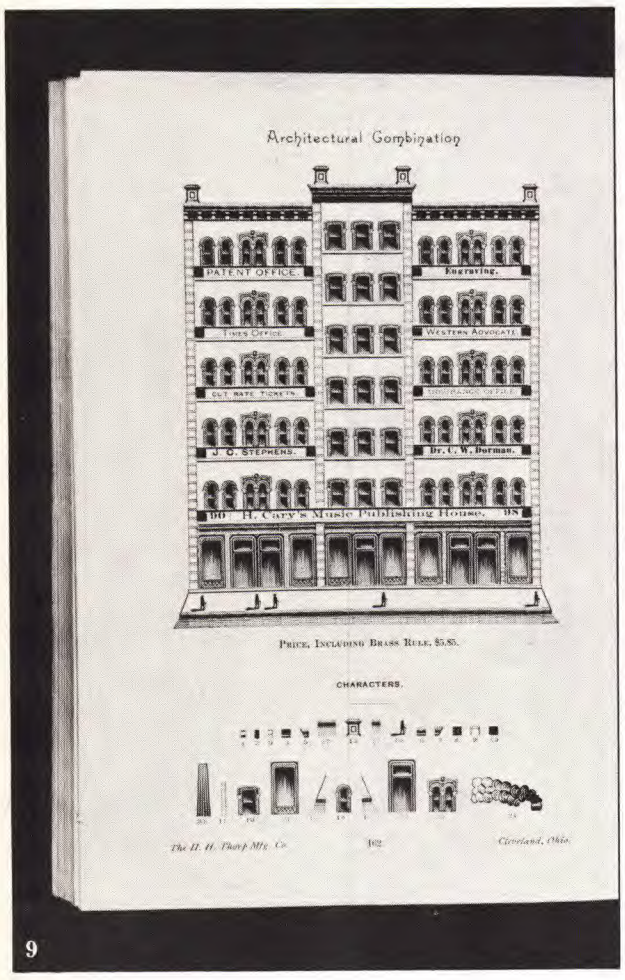

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5. *The Union Type Foundry, Chicago, 1891, offered a variety of pictorial elements* (left page) *for creating complex illustrations as demonstrated on right hand page.*

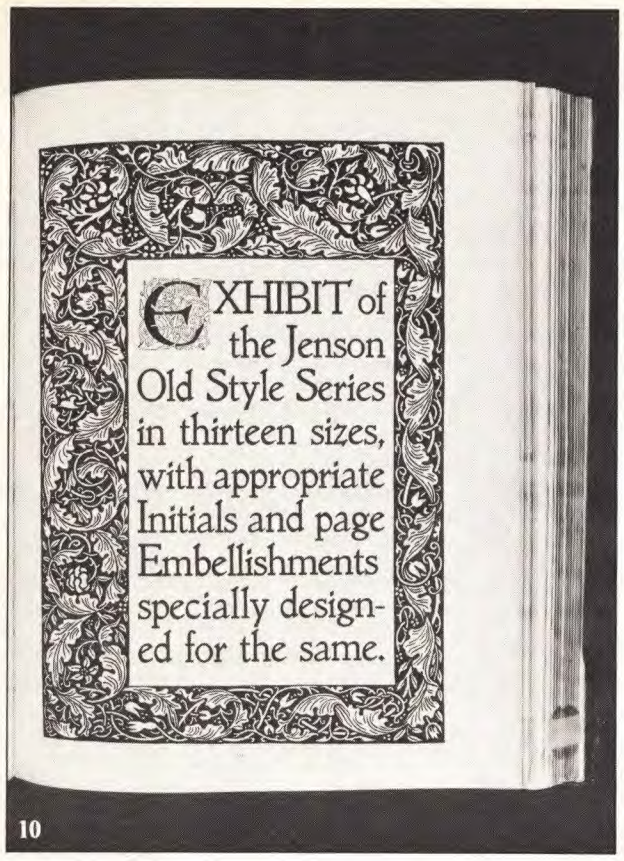
6. *This American eagle, with ribbon mortised for display type inserts, was offered in the 1868 specimen book of MacKellar, Smiths & Jordan. It was frequently used in patriotic posters and advertisements.*

7. *The 1868 MacKellar specimen book offered* Byzantine, *a typeface by the prodigious designer, Herman Ihlenburg. Beside the book, a font of the actual type.*

8. *A full-page specimen of a single letterform appeared in the 1849 specimen book of Wells & Webb of New York City. In the type case behind the book, a font of wood type.*

9. *The 1891 Cleveland Type Foundry specimen book offered modules of architectural units which could be combined to create a variety of structures for illustrative purposes.*

8



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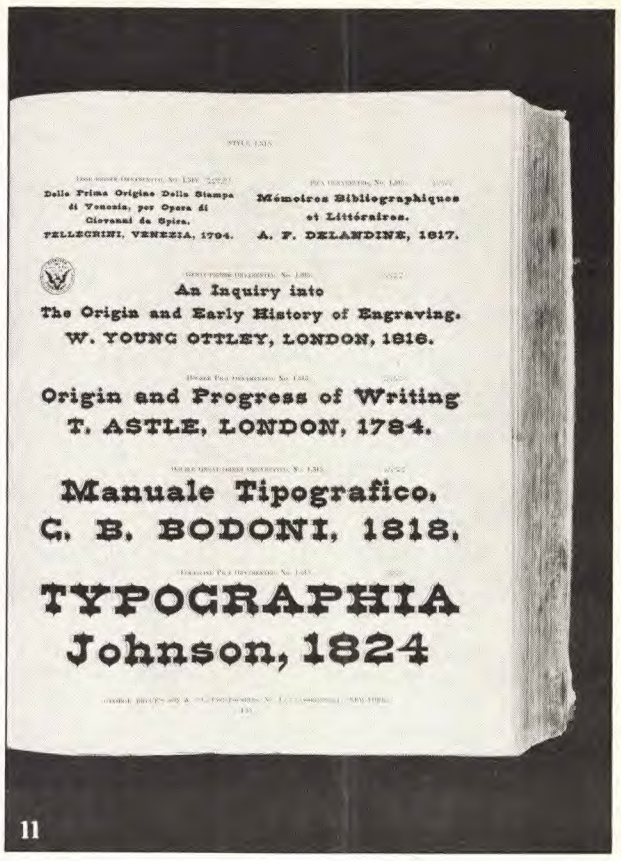

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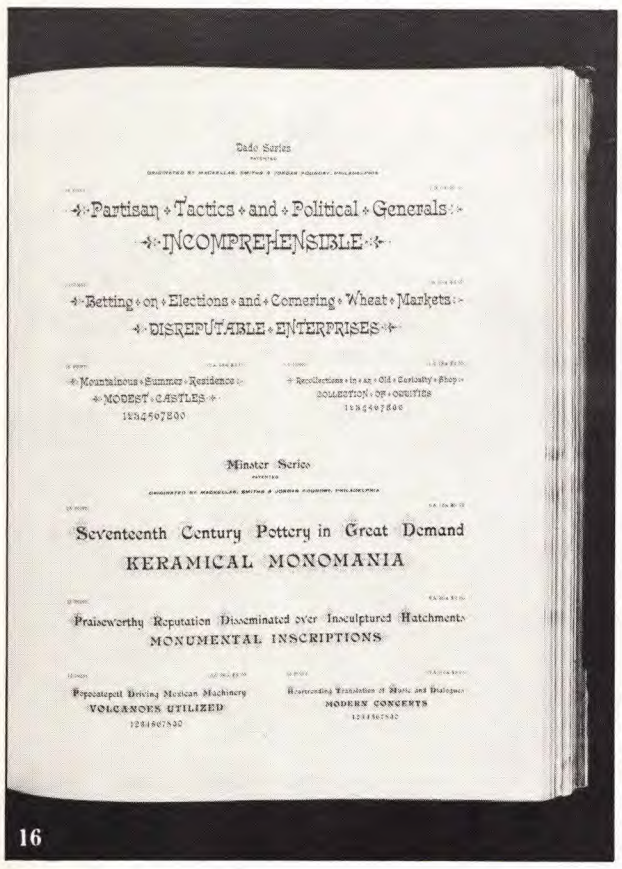

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10. A coalition of 23 foundries joined together to form American Type Founders in 1892. Their first specimen book introduced simplified type styles influenced by designer William Morris.

11. In 1882, Bruce's New York Type Foundry presented all its type offerings in the form of text relating the history of printing. It was edited by the printer and historian, Theodore L. De Vinne.

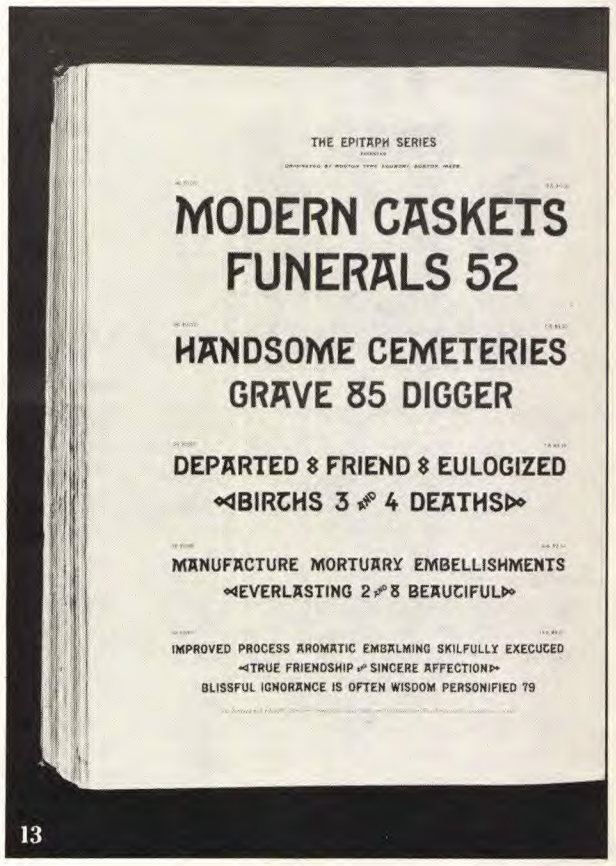
12. A page from the Bruce specimen book of 1882 in which all of Theodore L. De Vinne's book, The Invention of Printing, *was reproduced with each page demonstrating a different size or style of type.*

13. A face for every purpose. This unusual and daring page appeared in the 1895 specimen book of the American Type Founders Collective specimen book.

14. Type foundries also sold printing presses and related equipment. This spread is from the Boston Type Foundry specimen book, 1880.

15. The New England Type Foundry was one of the very few companies to display full alphabets in their type specimens. This page is from their 1851 specimen book.

16. In 1871, MacKellar, Smiths & Jordan was the largest type foundry in the United States. The company also distinguished itself with its frequent use of whimsy in its specimen pages.



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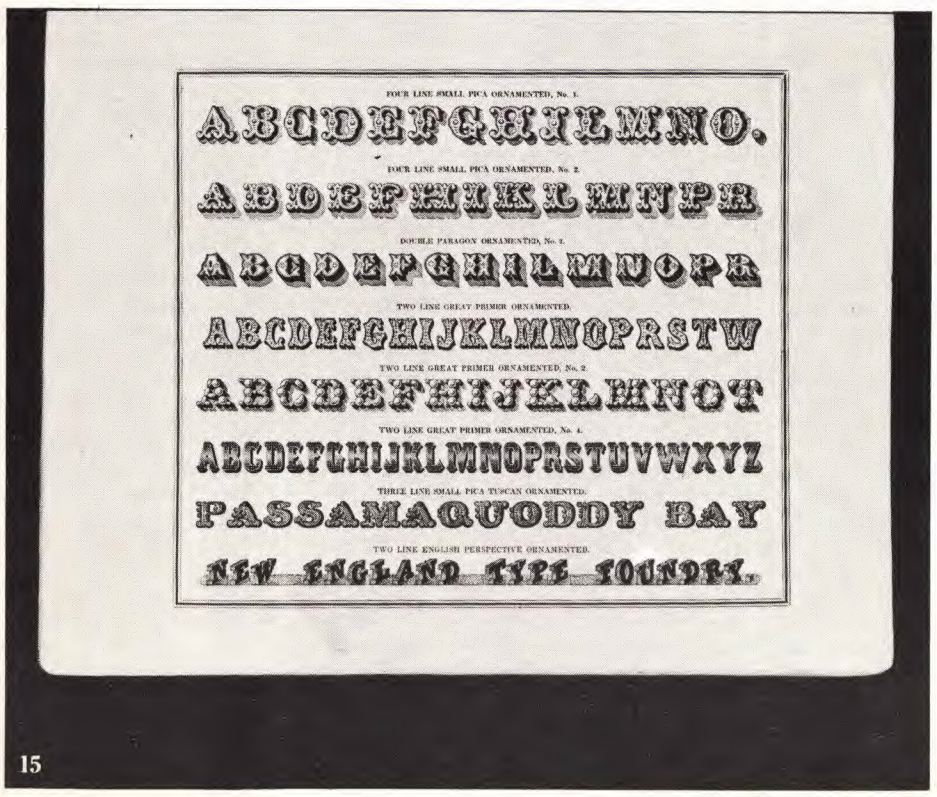

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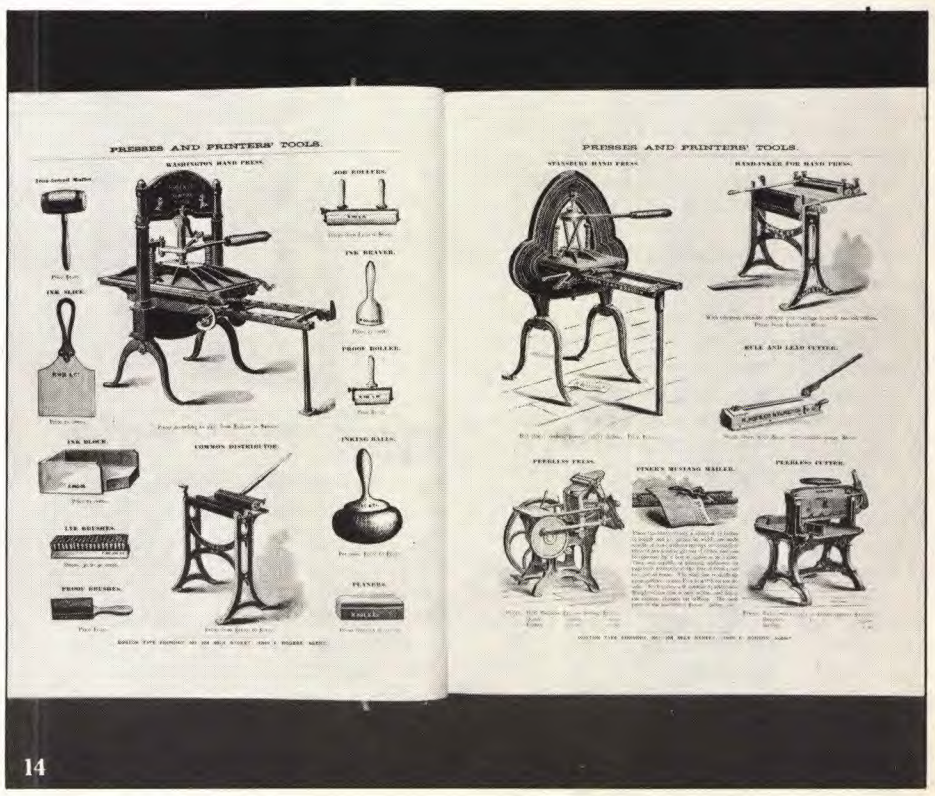
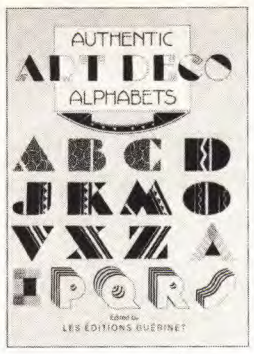


14

PHOTOGRAPHED BY GEORGE KERRIGAN

HEADLINE / INITIALS: ITC CHELTENHAM ULTRA CONDENSED TEXT: BOOK CAPTIONS: BOOK ITALIC WITH BOOK, BOLD ITALIC BYLINE: BOLD ITALIC

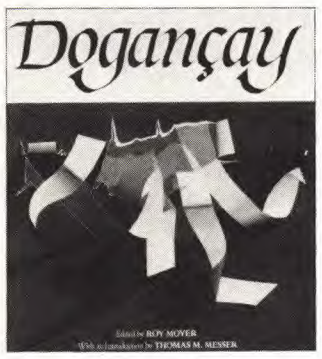
Continued from page 45.



Authentic Art Deco Alphabets
by Les Éditions Guérinet

Reprinted directly from a rare French edition are 44 carefully reproduced plates of authentic Art Deco lettering, numbers and ornamentation. Now graphic artists, illustrators, advertisers, designers—anyone fascinated by the clean, uncluttered look of Art Deco typography—can refer to these copyright-free fonts for design inspiration as well as actual usage.

Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501. 48 pages. 8¼ x 11". 42 plates of b/w illustrations. Paperbound, $3.50. Add $.85 for postage and handling charges for one book; $1.50 for two or more. For foreign orders add 15% of sales price or $1.00, whichever is greater.



Doğançay
by Roy Moyer, Stephen diLauro and Gilbert Lascault

Lavishly illustrated and designed, this book is both a permanent reference to the work of an important contemporary artist and a work of art in itself.

America first became aware of the work of Turkish-born Burhan Doğançay in the 1960s. He is known for his fascination with walls... paintings, graphics, photographs, collages and most recently sculpture. His early works were concerned with landscapes and figure- and animal-studies but he was intrigued by walls as ephemera.

We have here a well-documented study of an intriguing contemporary artist and a visual feast of the work of Burhan Doğançay. Perceptive textual comments by several authors and a chronology, lists of exhibitions and collections and a bibliography add to its use as a reference tool for students and lovers of the arts.

Hudson Hills Press, Inc. 230 Fifth Avenue, Suite 1308, New York, NY 10001-7704. 10¼ x 11⅜". 150 color plates plus 80 b/w illustrations. Hardbound, $75.00.

Printing and Production for Promotional Materials
Edited by Robert Woods

Promotional pieces take on many forms: one-page fliers, brochures, pamphlets, catalogs, billboards, transit advertising, etc. The wide variety of promotional options requires an equally wide variety of printing and production techniques. This book guides you through the processes. Sixteen professionals explain what each process is, when and how it is used and why it is important.

Anyone involved in promotional work, from designers and advertising directors to top level in management, in planning and purchasing, will find this volume helpful in preparing promotional pieces.

Van Nostrand Reinhold Company, Mail Order Service, 7625 Empire Drive, Florence, KY 41042. 6¼ x 9½". 234 pages. Illustrated in b/w. Index. Hardbound, $21.95.

The Best of Newspaper Design

Here we are presented with over 400 samples of excellence in graphic journalism, chosen from more than 9,600 entries in the Society of Newspaper Design's 7th Edition creative competition.

The winners represent entries from eight different nations. The creme de la creme from such newspapers as Novedades, Mexico City, The Miami Herald, The Seattle Times, Aftenposten, Oslo, The New York Times, the Anchorage (Alaska) Daily News, Dagens Nyheter, Stockholm, and many others are shown in full color and black and white.

Society of Newspaper Design, The Newspaper Center, Box 17290, Dulles International Airport, Washington, DC 20041. 9¼ x 12". 208 pages. Indexed. Paperbound, $25.00.

American Graphic Designers
Rita Sue Siegel

Encompassing the last 30 years in design this book focuses on designs that range from the whimsical, entertaining, fashionable, to the analytical, educational and functional.

Works were selected by the designers themselves to reflect their own unique perspectives. American Graphic Designers demonstrates the diversity of the attitudes and approaches of these individual artists when they design for architectural signage and graphics, magazine and record album covers, corporate logos, postage stamps, book jackets, and containers for an array of consumer products. These designers include such well-known figures as Seymour Chwast, Milton Glaser, Gene Grossman, Muriel Cooper, Don Ervin, John Berg, Louis Dorfsman, Richard Hess and Harris Levine. Among the emerging designers represented are Dugald Stermer, Ruth Ansel, Joel Katz, Stephan Geissbuhler, Iris Magidson, David November, Bea Feitler, Walter Bernard and Sheldon Rysner.

IDSA, 1360 Beverly Road, McLean, VA 22101-3671. 8¾ x 11½". 141 pages. Illustrated in b/w and color. Softcover. Regular price $19.00. IDSA price $16.00 plus UPS shipping.

Publishing with CD-ROM
by Patti Myers

A guide to compact disc optical storage technologies for providers of publishing services. Organized into five sections. Section 1 defines optical storage and its various forms, and highlights their similarities, differences and uses. Section 2 describes the ways CD-ROMs are being used today and some of the materials that have been published. Section 3 explores the publishing of a CD-ROM, and Section 4 puts a perspective on the future and its implications for the providers of publishing and information services. Section 5 contains a glossary of terminology, reading list and a listing of companies involved in CD-ROM activities.

National Composition Association, 1730 North Lynn Street, Arlington, VA 22209-2004. 6 x 9". 100 pages. B/w. Paperbound, $9.95 (members), $19.95 (non-members).

Design in Texas—A Retrospective Exhibition
by American Institute of Graphic Arts-Texas Chapter 1986

The exhibition was juried by Seymour Chwast, James Cross, Richard Hess, Kit Hinrichs and McRay Magleby. As a result, shown on these pages are some of the best work produced by Texas designers, in Texas.

Distributed by Texas Monthly Press, P.O. Box 1569, Austin, TX 78767. 9¼ x 12½". 272 pages. B/w and color illustrations. Indexed. Listing of members by area. Hardbound, $35.00.

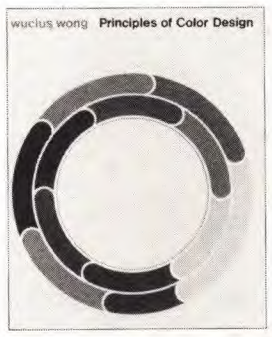
Ideas on Design
by Pentagram

An extremely wide range of design solutions by the Pentagram partnership are illustrated. Many of them are in color with brief captions commenting on the issues raised by each.

The clients whose works are exhibited within these pages include some famous household names as well as surprising and out of the way ones. Books, posters, calendars, consumer products, packaging and building interiors are just a sample of areas covered.

This is a stimulating book for everyone interested in design, typography, imagery and communications.

Faber and Faber, Inc., 39 Thompson Street, Winchester, MA 01890. 10 x 10¼". 160 pages. Hardbound, $35.00 U.S. and £20 abroad.



Principles of Color Design
by Wucius Wong

Without presenting complex color theories, this book offers a practical examination of the variety of effects that can be achieved with color. The properties of color and their manipulation to create designs with either complementary hues, contrasting or gradations, are discussed and represented in detail.

This book will help to form a solid foundation for the development of a personal color sense.

Van Nostrand Reinhold Company, Mail Order Service, 7625 Empire Drive, Florence, KY 41042. 6½ x 7¾". 101 pages. Fully illustrated in b/w and color. Indexed. Hardbound, $14.95.

Typography 7

Arthur Boden designed this edition along with TDC-32's invitation, Certificate of Typographic Excellence and Call for Entries.

The Type Directors Club (TDC) of New York has recognized and encouraged excellence in typography and design for 32 years. There were over 4,000 entries from all over the world in all areas of typographic design. The 204 winners are shown on these pages.

Watson-Guptill Publications, P.O. Box 2013, Lakewood, NJ 08701. 223 pages. 8½ x 11¼". Full color. Membership listing and index. Hardbound, $35.00. Please add $2.00 postage and handling for one book plus $.50 for each additional book.

65th Art Directors Annual
Edited by Paula Radding

Every major design category is represented, including advertising, editorial, promotion, books and jackets, posters, illustration, photography, television and film. More than 17,000 print and television entries judged to be the best work done in 1985 are reproduced in this valuable sourcebook.

Profiled in the Hall of Fame are Walt Disney, Roy Grace, Alvin Lustig and Arthur Paul.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 816 pages. 8 x 11¼". 120 color illustrations, 3,000 halftones. Indexed. Hardbound, $44.95.

How to Write, Illustrate, and Design Children's Books
by Frieda Gates

Contemplating writing, illustrating or designing a children's book? Here you have a step-by-step guide that will help novices as well as professionals.

Chapters range from the history of children's books, marketing trends and strategies, subject matter, writing elements, illustration techniques—the way into copy editing and fitting, and typesetting and preparation for printing.

Lloyd-Simone Publishing Company, 32 Hillside Avenue, Monsey, NY 10952. 8½ x 11". 155 pages. 276 b/w and 53 full-color illustrations. Glossary and Bibliography. Indexed. Hardbound, $23.50.

Computer Graphics for Designers and Artists
by Isaac Victor Kerlow and Judson Rosebush

The authors have described, in nontechnical terms, the functions and limitations of computers in the creation of images and objects. Text is intended as a reference tool designed to answer questions that arise in the course of a career in graphics, not as a guide for programming computer graphics.

The book is divided into three sections: background material and basic terminology which are essential for mastering the more complex graphic procedures in the second section, and the third section describes specific applications.

Van Nostrand Reinhold Company, Mail Order Service, 7625 Empire Drive, Florence, KY 41042. 8¾ x 11¼". 298 pages. Illustrated in b/w and color. Definitions appear in boldface italic and are included in the Index. Bibliography. Hardbound, $39.95.

Ready-to-Use from Dover

The following books are from Dover Publications' Ready-to-Use Clip-Art Series.

Humorous Seasonal and Holiday Illustrations
Designed by Bob Censoni

One hundred eight contemporary, eye-catching, humorous drawings of special holidays and seasons. Includes birthday, vacation and back-to-school pieces. 108 motifs, 324 illustrations.

Santa Claus Illustrations
Designed by Ted Menten

Santa doing what Santa does: stuffing stockings, driving sleigh and reindeer, checking his list, going down a chimney, etc. Included are heads, full figures, spots, mortised cuts. 58 motifs, 174 illustrations.

Performing Arts Illustrations
Designed by G. Fred Marvin

Entertainment-oriented motifs depicting dancers in top hat and tails, in classical and modern ballet costumes; singers, orchestras, audiences, stage sets, lights, etc. Includes spot illustrations, borders and mortised cuts. 98 motifs, 94 illustrations.

Wedding Illustrations
Designed by Tom Tierney

Brides, grooms, wedding cakes, bells, flowers, doves, limos, Christian and Jewish wedding ceremonies, etc. Great for creating ads, illustrations, invitations, menus, posters—any project incorporating a wedding theme. 52 motifs, 156 illustrations.

Decorative Letters
Edited by Carol Belanger Grafton

Each letter of the alphabet is presented in styles ranging in period from medieval to modern, and includes Art Nouveau, Art Deco, Victorian and Renaissance. A unique treasure of decorative letters. 820 illustrated letters.

Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501. All 64 pages. Illustrations in b/w; each printed in three sizes on one side for maximum usability. Copyright-free. Paperbound. $3.50. Add $.85 for postage and handling charges for one book; $1.50 for two or more. For foreign orders add 15% of sales price or $1.00, whichever is greater.

TEXT: ITC USHERWOOD BOOK, BLACK, BLACK ITALIC

Bold Stroke

On one thing almost all artists, writers, poets and designers agree: when you get a thing right, the solution looks easy. The sweat and the angst, the false starts and revisions don't show. That is exactly the case with this alphabet designed by Lisa Salvino when she was a decorative design student at the Tyler School of Art. It took a lot more than simply dipping a brush in ink and doing what comes naturally. Lisa researched and studied Chinese ink paintings and calligraphy exhaustively, and then gave herself the added challenge of combining the spontaneity and warmth of the hand-held brush with the mechanical, stolid character of the typeface Univers Bold. She did indeed make it look easy. **M.M.**

HEADLINE / BYLINE: ITALIA BOLD TEXT: BOOK

SPECIMEN BOOKLETS FOR EACH TEXT/DISPLAY TYPEFACE CAN BE PURCHASED FROM ITC. THE ORDER FORM FOR THESE SPECIMEN BOOKLETS APPEARS ON PAGE 78 OF THIS ISSUE OF U&LC.

The ITC Typeface

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TEXT/DISPLAY TYPEFACES AS OF MAY 15, 1987.

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Medium
Medium Italic
Bold
Bold Italic
Black
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Bold
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
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Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

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ITC Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®
Light
Medium
Demi
Bold

ITC Benguiat®
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ITC Benguiat Gothic®
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ITC Century®
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ITC Clearface®
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ITC Fenice®
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ITC Franklin Gothic®
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Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

ITC Galliard®
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Roman Italic
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Bold
Bold Italic
Black
Black Italic

ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

The End Must Justify The Means. . .

In the final analysis, it is the quality of output by which typesetters are judged.

Critique: The quality of Varityper's digital type is extraordinary, the result of the painstaking description of each letterform by the unique Spirascan imaging system. Look at the smooth, clean bowls, the wide-open counters and the fidelity of delicate serifs. The virtue of any face is above reproach, even under a loupe!

Quality extends to the library, too, where over one thousand type styles reside. The collection is replete, right down to the popular, time-honored Classics. No designer could ever be disappointed.

All is well that ends well.

A division of AM International®

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varityper

Especially In Typography.

Send me your free information:

☐ I'd like to see your wide typeface selection. Please send me your wall chart.

☐ I'd like more information on Varityper equipment. Please have a sales representative call.

Varityper 11 Mount Pleasant Avenue, East Hanover, NJ 07936

Name _____

Company _____

Address _____

City/State/Zip _____

Phone ( ) _____

For faster service call toll-free 800 631-8134. In New Jersey call 201 887-8000, ext. 999. We'll mail you free information on our digital type library.

High-tech Helvetica.

Designed for the Mergenthaler Type Library™ in 1957, the Helvetica® type family quickly became the most widely-used in the world.

Today, its popularity hasn't changed. But something else has: typesetting technology.

We've harnessed the laser beam to produce the highest-quality type available today—Linotype Laser Font™. Produced only on Linotronic® laser imagesetters, this type has higher resolution and greater reproduction fidelity than you've ever seen. To take advantage of this remarkable technology, we've re-designed our entire Helvetica family.

For example, we've redrawn the x-heights to achieve visual uniformity, refined the letterforms, and improved the numerals. And we've added more weights to make this outstanding face even more versatile.

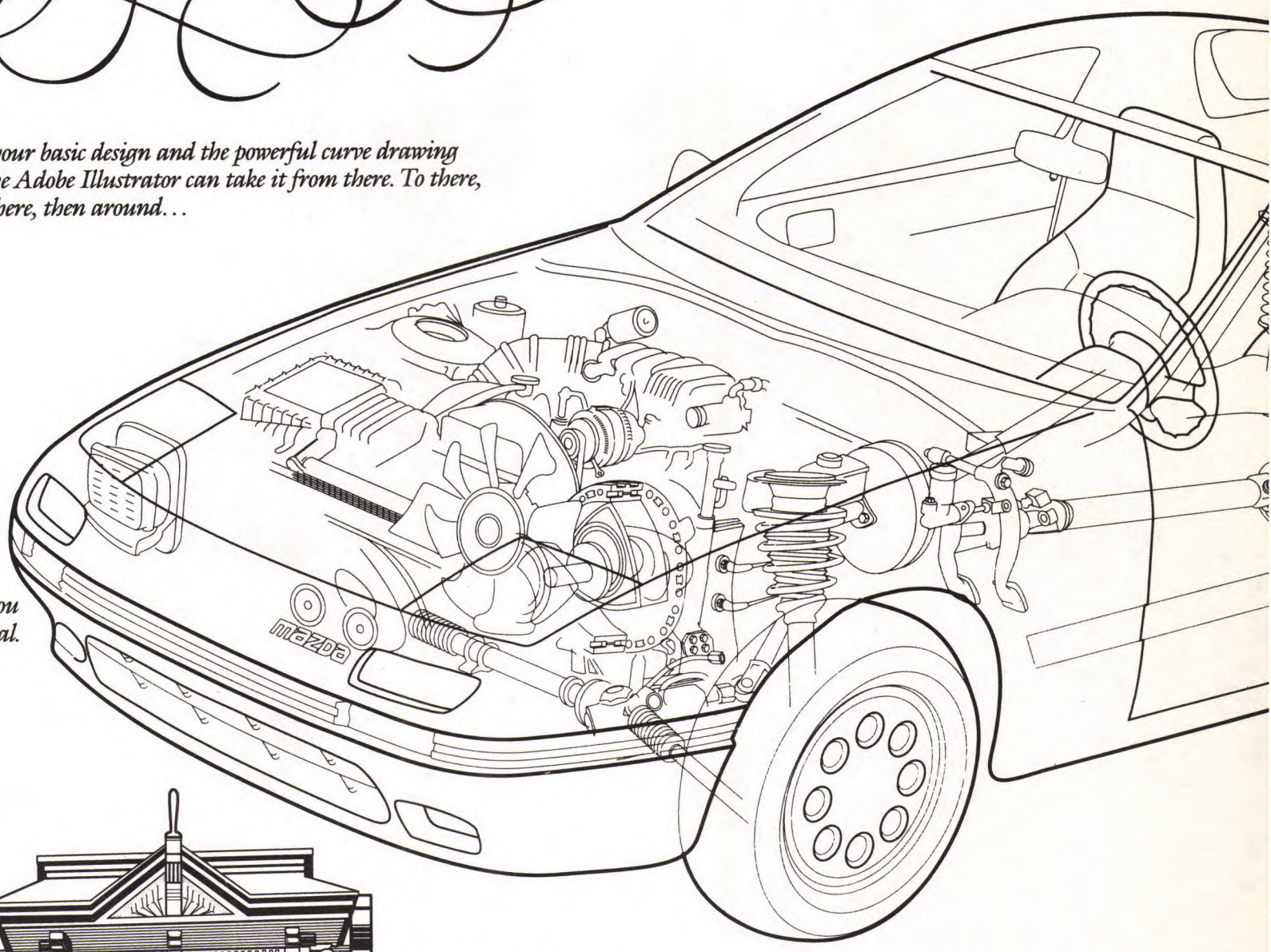
For more information on this, or any of the more than 1,500 laser fonts in the Mergenthaler Type Library, contact: Linotype Company, 425 Oser Avenue, Hauppauge, NY 11788. Phone (516) 434-2016. In Canada (416) 890-1809.

Linotype

Artifactory

Other draw and paint programs also let you add captions. But none of them can put those captions next to the sharpest, cleanest lines and curves on the map.

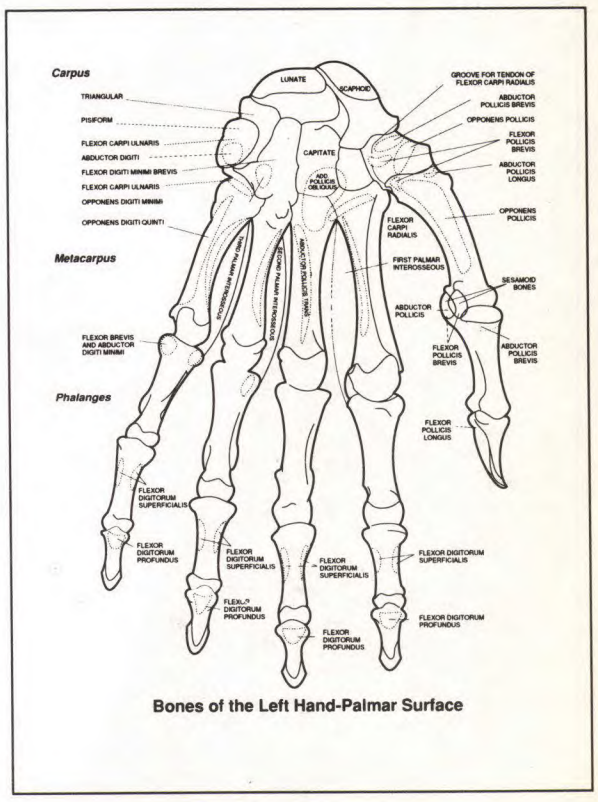
Just rough out your basic design and the powerful curve drawing capabilities of the Adobe Illustrator can take it from there. To there, then back over there, then around...



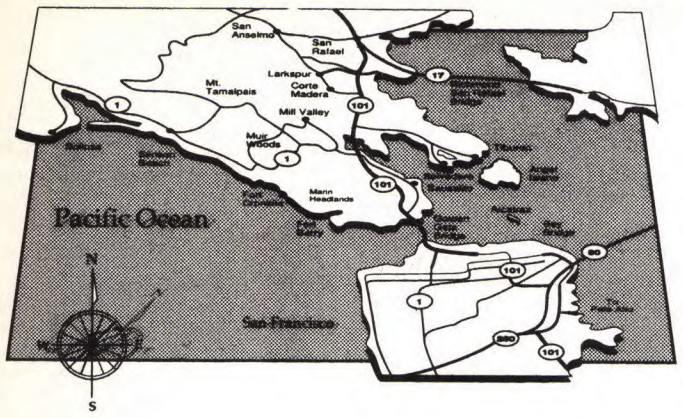
Share your drawing with other users. And if anyone wants to change it—no problem—the Adobe Illustrator can give you another perfect original. Fast.

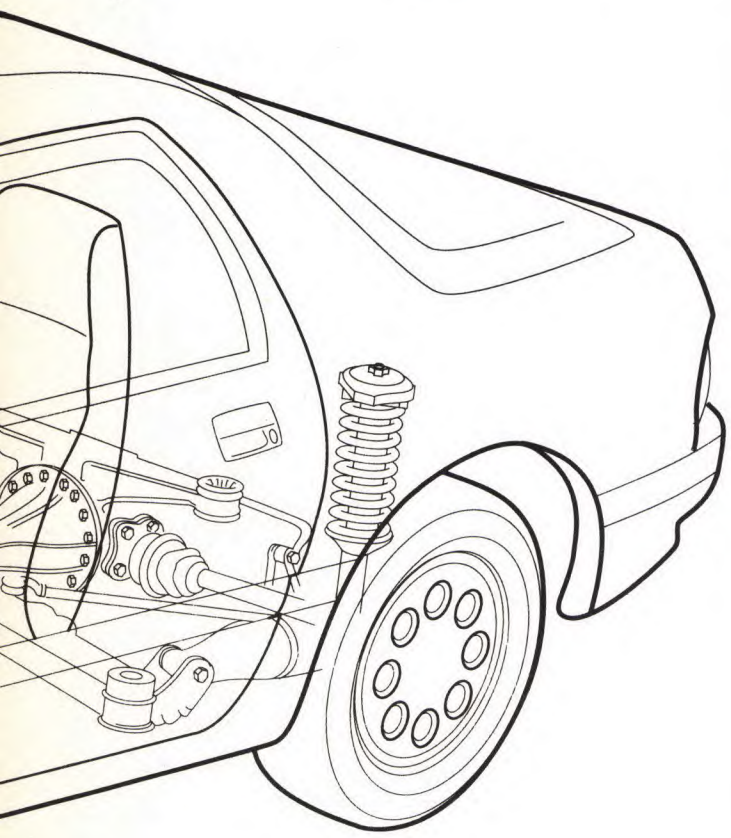
Start with a blueprint or just a dream and the Adobe Illustrator can help you build out the rest. Straight and true.

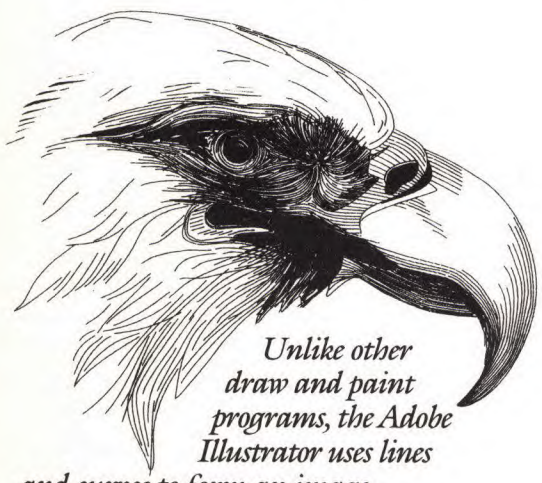
For producing the finest details, all kinds of line weights, even typeset captions with precise control, no other program can touch it.



Bones of the Left Hand-Palmar Surface







Unlike other draw and paint programs, the Adobe Illustrator uses lines and curves to form an image, instead of dots. So there's really no limit to the ideas you can hatch. Or cross-hatch.

Change is the name of the game in logo design. And the Adobe Illustrator can make changes in a fraction of the time it would take by hand. And not a big fraction, either.

NOW A WORK OF ART DOESN'T HAVE TO BE A LOT OF WORK.

Now it can be the work of the new Adobe Illustrator.™ The most powerful and practical art production tool ever to grace a computer screen.

The Adobe Illustrator is a software program that, for the very first time, combines the control and fine detail of drawing by hand with the speed and mathematical precision of the computer.

The result is, well, you can see the results for yourself.

What you can't see, and can't possibly imagine, is how fast it is. How versatile. And how productive it can make you.

Instead of building an image with dots like other programs, the Adobe Illustrator uses precise *curves and lines.* So nothing looks like it was drawn by a computer. And you have infinite control.

The Adobe Illustrator won't limit your artistic license, either. On the contrary, you'll be able to do things with it you've never done before.

You don't have to build a drawing from scratch, you and your Macintosh™ can start with the scanned image of a photo, logotype, blueprint, a rough sketch, even something from your scrap file. Or use a document from MacPaint™ or compatible software. You can even combine two or more images into a single image and work with that.

Once it's in the computer, you can manipulate it in ways possible only with a computer. Even share your work with other users.

But no matter where you start, or what you do to it, you'll be pleased to know the Adobe Illustrator will drive any POSTSCRIPT®-equipped printer from an Apple® LaserWriter® to a typesetter like the Linotype™ Linotronic™ 300. So you can get final art with resolution so high you'll get dizzy just looking at it.

So go see it. Call us at (800) 29-ADOBE, (800) 85-ADOBE in California, and (415) 852-0271 from Canada for the location of the Adobe dealer nearest you.

But do it soon. The first thing the Adobe Illustrator is going to draw is a crowd.

ADOBE SYSTEMS INCORPORATED

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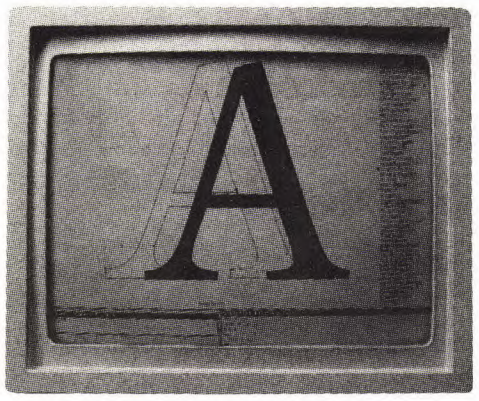
Craftsmanship in the electronic age.

In today's computerized world, the concept of craftsmanship is still very much alive.

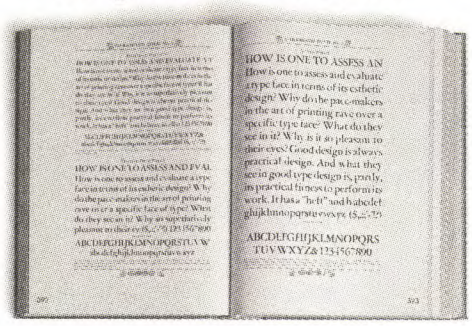


At Adobe, man and computer work as a team to craft type true to the originals.

Because at Adobe, we still strive to meet time-honored standards.

A good example is the Adobe Type Library.

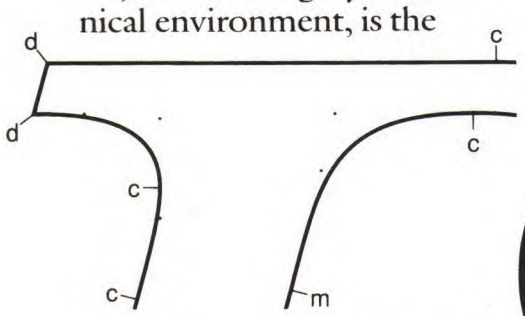
The Adobe Type Library is created in a modern setting, using sophisticated computer software. And



To ensure that each type face in the Adobe Library is true to the original, we carefully study a wide range of historic type reference material.

the people who perform this task are much like the "punch cutters" of another era... each letter in a type family is painstakingly examined, manipulated and refined until, at last, it's as close to the original as humanly possible.

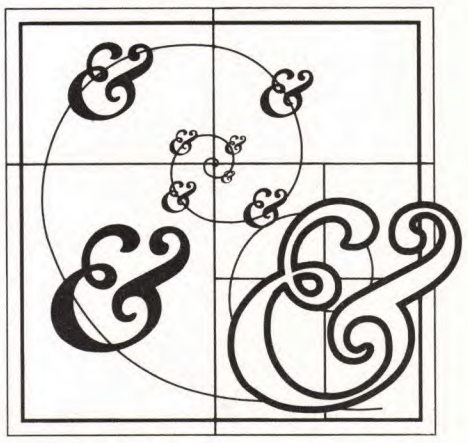
Indeed, the human factor, even in a highly technical environment, is the



The weight, curve, and overall appearance of a letter is painstakingly examined, manipulated and refined by Adobe craftsmen using specialized software.

driving force in creating a type library that is true to the originals.

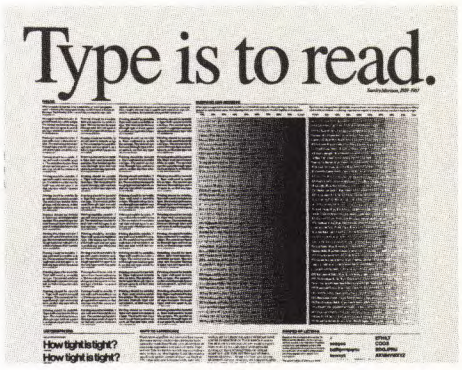
Naturally, this takes time. But it's time well spent because you can be sure that each Adobe typeface not only looks and feels like the original, it reproduces perfectly,



Regardless of type size or resolution of the PostScript printer you use, Adobe type faces are always true to the originals.

regardless of the resolution of your PostScript printer.

We often do not realize how much time is spent to achieve perfection. At Adobe, we spend hundreds



Ask for our free calendar, "Type is to Read." It illustrates many fine points on the art of type, design, and craftsmanship. Just call Adobe at 415-852-0271.

of hours practicing an art that has been performed for centuries.

Craftsmanship does have a place in the electronic age. Because at Adobe we practice it every day.

ADOBE SYSTEMS INCORPORATED

Adobe Type Library for PostScript® Printers. The Original.

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The Design Schools in 1986:

More than eight out of ten graduates found employment in their fields of study.*

Graduates and their entry-level jobs

Joe Freeman
Art Institute of Philadelphia
Art Director
The Advertising People, Bala Cynwyd, Pa.

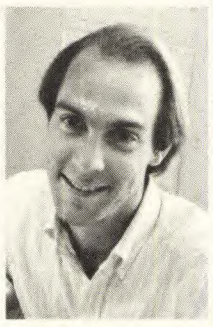
Nancy Driesacker
Art Institute of Fort Lauderdale
Packaging Designer
Avon Products, New York, N.Y.

Don Cossette
Colorado Institute of Art
Graphic Designer
Boeing, Seattle, Wash.

Denise Witzdam
Art Institute of Seattle
Art Director
Ogilvy & Mather, New York, N.Y.

Morris Lane
Art Institute of Pittsburgh
Staff Photographer
Sotheby Parke Bernet, New York, N.Y.

Becky White
Art Institute of Dallas
Graphic Designer
UCCEL Corporation
Dallas, Tex.



Lee Boatright
Art Institute of Atlanta
Assistant Art Director
McCann-Erickson, Atlanta, Ga.

Carole Lemmon
Art Institute of Houston
Staff Artist
Cordovan Publishing, Houston, Tex.

Some companies that have recently hired graduates of The Design Schools

Abercrombie & Fitch, Houston, Tex.
Advertising Art Studios, Milwaukee, Wis.
Alaska Airlines Magazine, Seattle, Wash.
American Greetings Corporation Cleveland, Ohio
American Heart Association, Dallas, Tex.
American International, Washington, D.C.
American Red Cross, Philadelphia, Pa.
AT&T, Atlanta, Ga.
BDA/BBDO, Atlanta, Ga.; New York, N.Y.
Bechtel, Inc., Houston, Tex.
Bell Laboratories, Holmdel, N.J.
Bell Telephone, Philadelphia, Pa.
Benetton, Dallas, Tex.
Bloomingdale's, New York, N.Y.
Boeing, Seattle, Wash.
Bonwit Teller, Philadelphia, Pa.
Bozell & Jacobs/Kenyon & Eckhard Dallas, Tex.
Calvin Klein Showroom, New York, N.Y.
CBS Inc., New York, N.Y.
Chiat Day-Livingston, Seattle, Wash.
Coca Cola, Atlanta, Ga.
Coopinger Studio, Chattanooga, Tenn.
Creative Technology, Annandale, Va.
Dallas Times Herald, Dallas, Tex.
Digital Image, Nashville, Tenn.
Drew University, Madison, N.J.
DuPont Corporation, Wilmington, Del.
Eastman Kodak, Rochester, N.Y.
Electronic Data Systems, Dallas, Tex.
Emory University, Atlanta, Ga.
Environmental Designers, Columbus, Ohio
Estee Lauder, Pittsburgh, Pa.
Ethan Allen Galleries, Philadelphia, Pa.
Evan Picone Showroom, New York, N.Y.
Fisher-Price Toys, East Aurora, N.Y.
Fitzgerald Advertising, New Orleans, La.
Ford Aerospace, Colorado Springs, Colo.
Fort Worth Magazine, Fort Worth, Tex.
Franklin Mint, Philadelphia, Pa.
General Electric, Albany, N.Y.
General Tire, Akron, Ohio
Genigraphics, Stamford, Conn.
Gibson Greeting Card Company Cincinnati, Ohio
Graphic Media, Winston-Salem, N.C.
Grey Advertising, San Francisco, Calif.
Grimax Advertising, Kingston, Jamaica
Hallmark Cards, Inc., Kansas City, Mo.
HBM/Creamer, Pittsburgh, Pa.
Hess's, Allentown, Pa.
Hill, Holiday, Connors, Cosmopoulos Boston, Mass.
Hi-Tech Graphics, Boca Raton, Fla.
IBM, Atlanta, Ga
Imagmatrix, Richmond, Va.
J.C. Penney Company, Denver, Colo.
J. Walter Thompson, Atlanta, Ga.
John Wanamaker Stores, Philadelphia, Pa.
Jordan Marsh, Miami, Fla.
KABC-TV, Los Angeles, Calif.
Ketchum International, Pittsburgh, Pa.
Leo Burnett, Chicago, Ill.
Lord & Taylor, Fort Lauderdale, Fla.
Lyons Studio, Wilmington, Del.
Macy's, Atlanta, Ga.; New York, N.Y.
McCann-Erikson, Seattle, Wash.
McGraw-Hill, New York, N.Y.
Macmillan, Inc., New York, N.Y.
Mellon Bank, Pittsburgh, Pa.
Miami Herald, Miami, Fla.
Murray/Bradley Inc., Anchorage, Alaska
Neiman Marcus, Dallas, Tex.
Ogilvy & Mather, Houston, Tx.
OMO-Norma Kamali, New York, N.Y.
Parker Brothers, Beverly, Mass.
Parker Pens, Jamesville, Wis.
Philadelphia Inquirer, Philadelphia, Pa.
Ralph Lauren, Fort Lauderdale, Fla.
Rick Johnson & Company Albuquerque, N.Mex.
R.J. Reynolds, Winston-Salem, N.C.
Saks Fifth Avenue, Philadelphia, Pa.
Sears Roebuck & Company, Redmond, Wash.
Severn Graphics, Glenburnie, Md.
S.L.P. Architects, Denver, Colo.
Texaco, Houston, Tex.
The Bon, Seattle, Wash.
The Islander, Newport, R.I.
The Limited, Denver, Colo.; Dallas, Tex.
Time Inc., Washington, D.C.
Toledo University, Toledo, Ohio
USAir, Pittsburgh, Pa.
USA Today, Washington, D.C.
Video Ventures, Miami, Fla.
Vitiello & Assoc., Sacramento, Calif.
Vogue Modeling, Louisville, Ky.
Westinghouse, Pittsburgh, Pa.
Willard & Company, Jackson, Miss.
Young & Rubicam, Guaynabo, P.R.
Zale Corporation, Dallas, Tex.
And on, and on, and on . . .

*Of those graduates available for employment

We teach our students more than design and art. We teach work.

Preparing students for careers is central to the grand plan of The Design Schools. Students receive intensive classroom instruction, including professional-level assignments in which they solve art, design and production problems under deadline pressures. Students attend classes five days a week, all year round. After two years, they graduate, ready to work productively. If you are an employer of entry-level design talent, you should know more about The Design Schools. If you are a student planning a career in design, The Design Schools, in any one of eight desirable cities, may be the answer to your needs. Write or phone. We will furnish more information.

The Design Schools

Art Institute of Atlanta
Art Institute of Dallas
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
Art Institute of Pittsburgh
Art Institute of Seattle
Colorado Institute of Art

For a prompt reply, call **1-800-245-6710**

☐ I am an employer of design talent. Please send me more information about the graduates of The Design Schools.

☐ I am interested in a career in design. Please send me information about the Design Schools.
Location preferred: _____

NAME _____

COMPANY _____ ( ) PHONE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Send to: Edward A. Hamilton, Design Director
The Design Schools
34 South Broadway, White Plains, NY 10601

38

Ad Type Graphics
Sacramento, California
916-736-2222

Alpha Graphix
Los Angeles, California
213-388-0401

P.A. Altenhofen Typographers, Inc.
Milwaukee, Wisconsin
414-352-3590

American Softype, Inc.
Natick, Massachusetts
617-651-7041

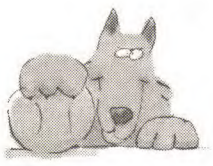
Ampersand Typographers
Toronto, Ontario
416-422-1444

Arrow Typographers
Newark, New Jersey
201-622-0111

We're not the sheepish type.

Central Graphics
San Diego, California
619-234-6633

Design & Type, Inc.
San Francisco, California
415-495-6280



Graphic Services
Tacoma, Washington
206-627-8495

Great Faces, Inc.
Minneapolis, Minnesota
612-339-2933

Harrison Typesetting
Portland, Oregon
503-238-9891

Holly Typesetting
North Hollywood, CA
818-764-1868

Lettergraphics/Memphis
Memphis, Tennessee
901-458-4584

Litho Composition
Boston, Massachusetts
617-482-3236

Omnicomp
San Francisco, CA
415-398-3377
Palo Alto, California
415-326-5960

O'Sullivan Typographers
New York, New York
212-925-5443

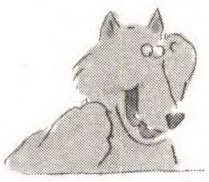
PTH Typographers
Los Angeles, California
213-933-9124

Pacesetters Graphic Typography, Inc.
Dallas, Texas
214-235-2222

Porter Graphics, Inc.
Santa Ana, California
714-558-1947

ProType of San Antonio
San Antonio, Texas
512-227-9174

Shore Typographers
Chicago, Illinois
312-944-6650



Spectrum Multi-language Communications
New York, New York
212-391-3940

Stamford Typesetting
Stamford, Connecticut
203-838-1000

TEI/Interface Studio
Chicago, Illinois
312-498-6133

Trade Typographers, Incorporated
Washington, D.C.
202-667-3420

The Advertising Factory
Las Vegas, Nevada
702-382-9090

Typesetting Service
Providence, Rhode Island
401-421-2264

Typesetting Service, Incorporated
Cleveland, Ohio
216-241-2647

Typeworks of Dallas
Dallas, Texas
214-631-7006

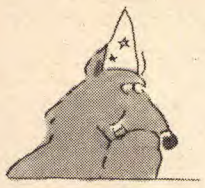
Typographic Service
Los Angeles, California
213-749-8383

Typotronics, Inc./ National Typographers
St. Louis, Missouri
314-647-8880

Typography Plus
Dallas, Texas
214-630-2800

Typographers *We*

For a complete listing of all the members in TIA contact Typographers International Association, 2262 Hall Place NW,



Artintype Metro
New York, New York
212-532-4000

Blue Moon Graphics
Boca Raton, Florida
305-994-6863

Bradford/Will Graphics
Denver, Colorado
303-233-9128

Brooks Typography
Lafayette, California
415-284-2910

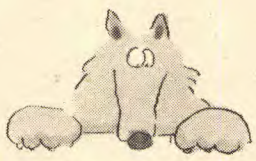
Broyles Graphics, Inc.
Washington, D.C.
202-337-1300

Centennial Graphics
Lancaster, Pennsylvania
717-397-8863

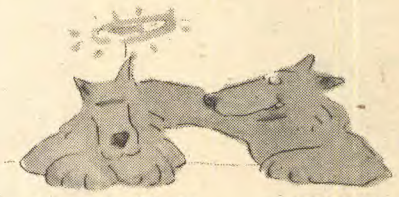
Central Typesetting Co.
Detroit, Michigan
313-961-7171

Characters Typographic Service
New York, New York
212-947-0900

Composition Systems
Falls Church, Virginia
703-237-1700

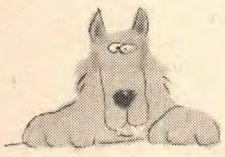


Computype of Canada
Toronto, Ontario
416-977-Type



County Photo Compositing Corp.
Southborough, Mass.
617-480-0205

DG&F Typography
Columbia, South Carolina
803-799-9140



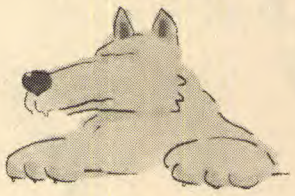
E B Typecrafters
Denver, Colorado
303-294-9240

Elizabeth Typesetting
Kenilworth, New Jersey
201-241-6161

The Firm of Christopher Wren
Costa Mesa, California
714-540-0801

General Typographers
Washington, D.C.
202-546-1400

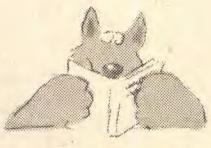
Granite Graphics
New York, New York
212-772-0364
Rutherford, New Jersey
201-438-7398



Graphic Composition
Menasha, Wisconsin
414-739-3152

Marathon Typography
Durham, North Carolina
919-493-7445

Mercury Typography
San Francisco, California
415-864-1338



John C. Meyer & Son
Philadelphia, Penn.
215-627-4320

Mono Typesetting Co.
Bloomfield, Connecticut
203-242-3006

Monotype Composition Co.
Boston, Massachusetts
617-269-4188

Newark Trade Typographers
Orange, New Jersey
201-674-3727

R J Typesetters
El Paso, Texas
915-565-4696

Reporter Typographics
Cincinnati, Ohio
513-421-1162

Richards Graphic Communications
Bellwood, Illinois
312-547-6000

RyderTypes, Inc.
Chicago, Illinois
312-467-7117

Sarasota Typography, Inc.
Sarasota, Florida
813-922-3666

Shapiro's House of Type, Inc.
Toledo, Ohio
419-242-7000

The Type Gallery
Seattle, Washington
206-285-6333

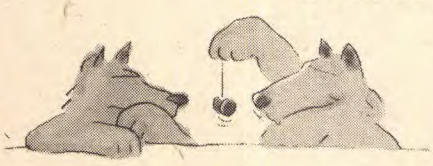
Type House + Duragraph
Minneapolis, Minnesota
612-588-7511

TypeCetera
Minneapolis, Minnesota
612-377-8870

The Typesetter Corp.
Bellevue, Washington
206-883-3337

The Typesetter, Inc.
Denver, Colorado
303-458-8973

The Typesetting Room
Costa Mesa, California
714-549-3902



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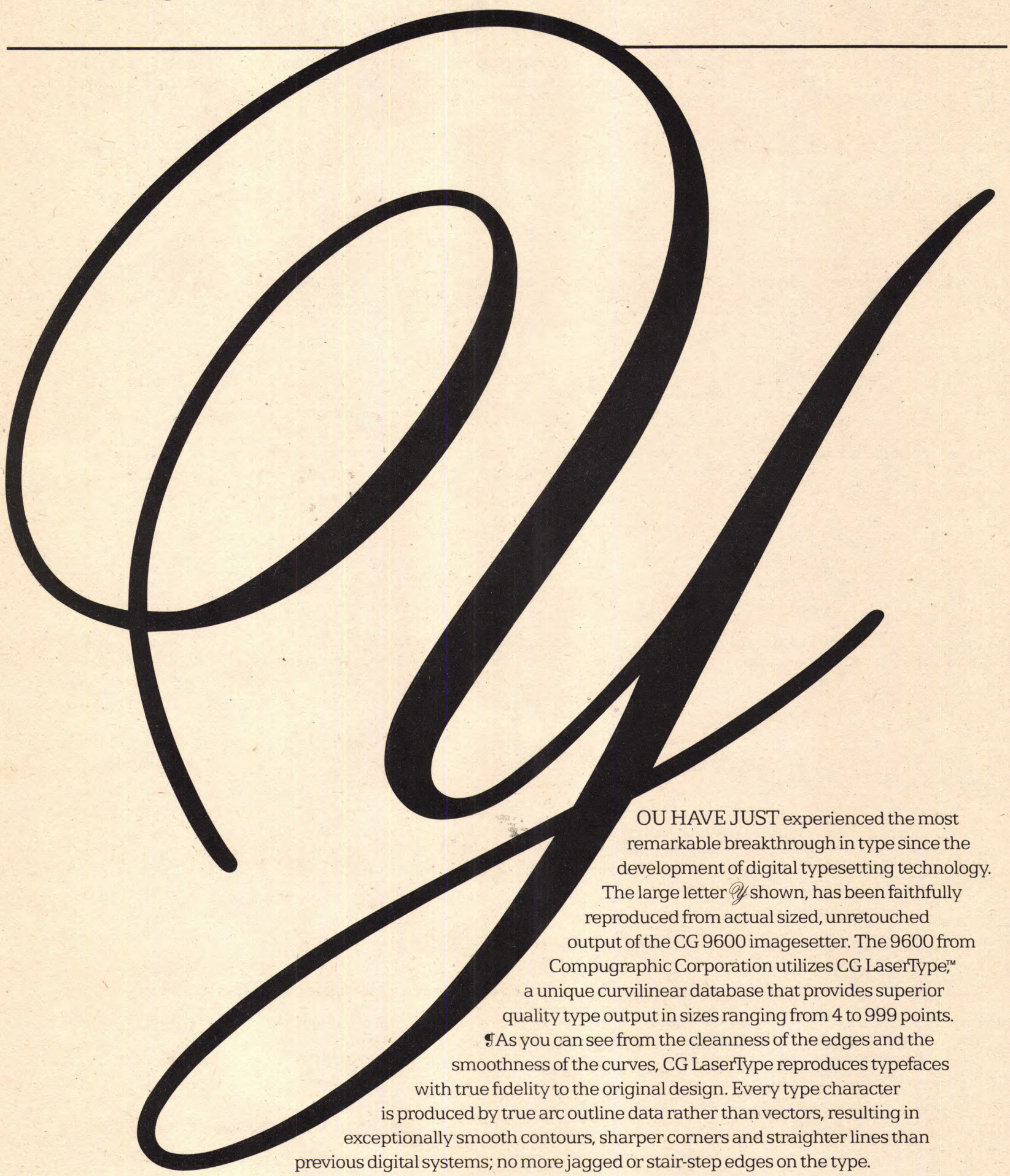

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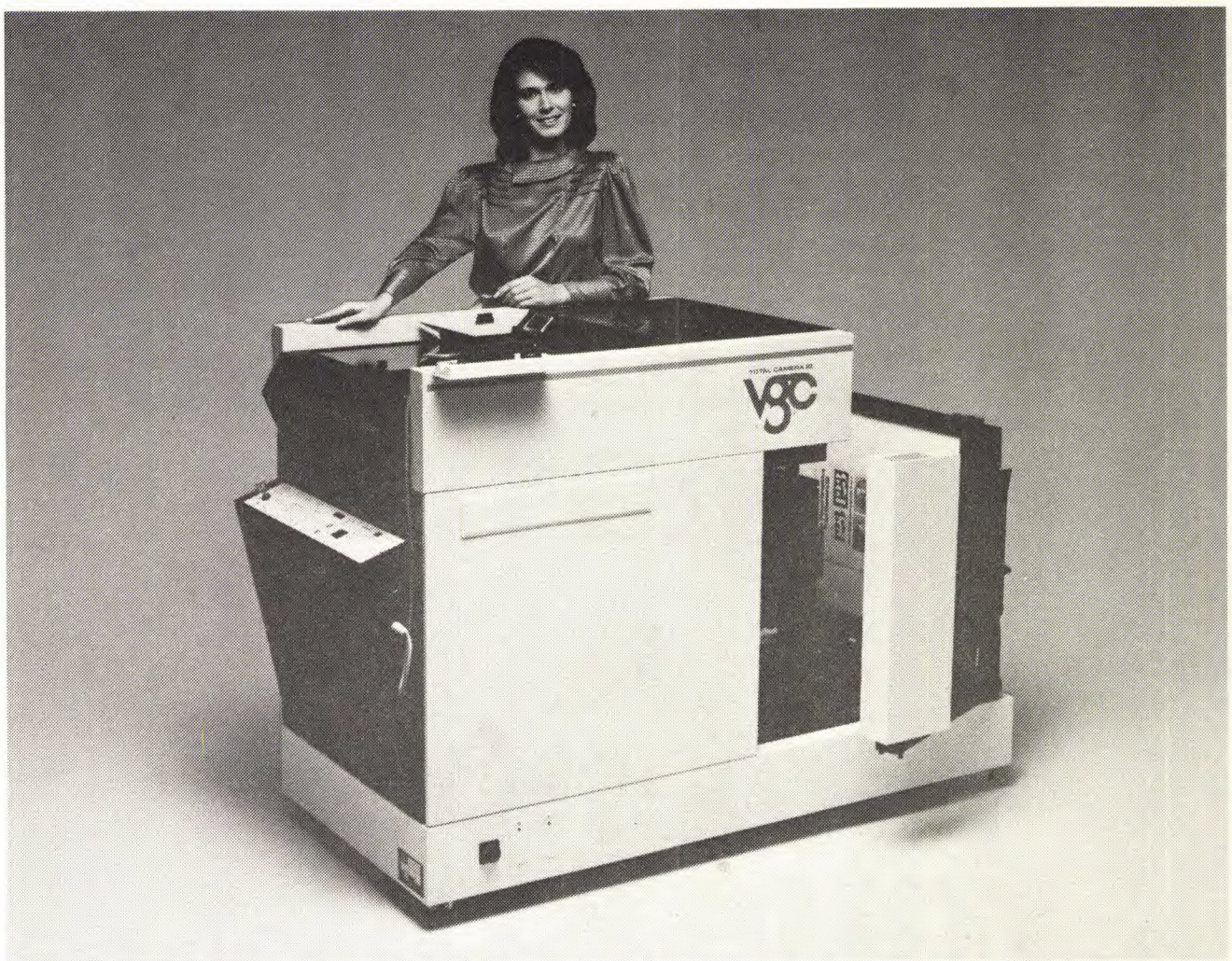

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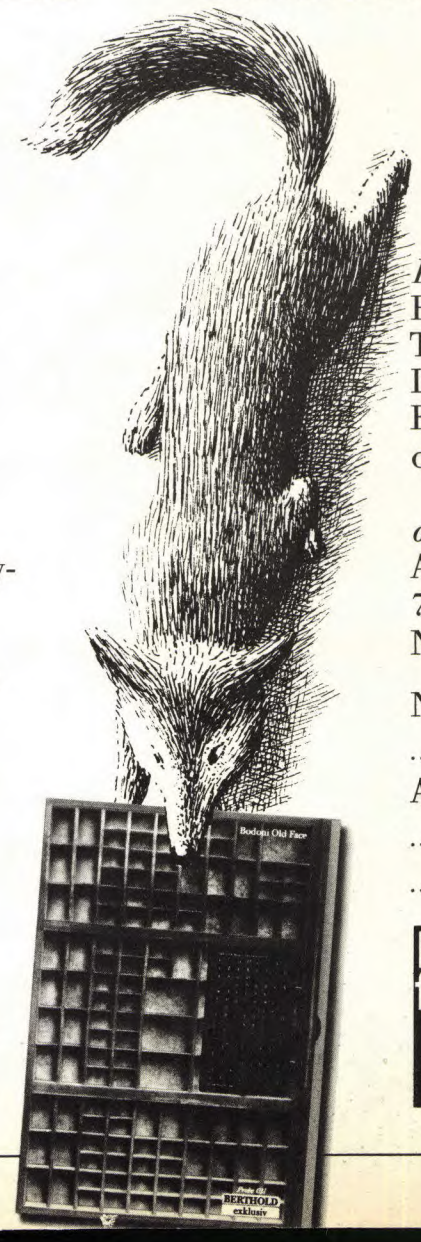

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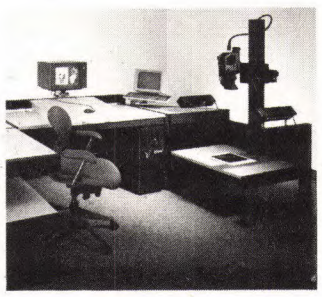

Geoff Carverhill and Bob Russell run Canada's leading package design firm. Located in Toronto, Carverhill Russell is known for maintaining high creative standards and remaining sensitive to client needs. Teamwork is an essential element of their business: for them, the best visual solution is a collaborative effort between designer and client, a process they call "searching for a surprise."

When Carverhill Russell went searching for a computer graphics system, they had a clear idea of what they wanted – a system which would take the guesswork out of design, while allowing for that element of surprise. They knew that a system which required less time to produce visuals would leave more time to design them. But they also needed quality presentation materials for a broad range of packaging projects.

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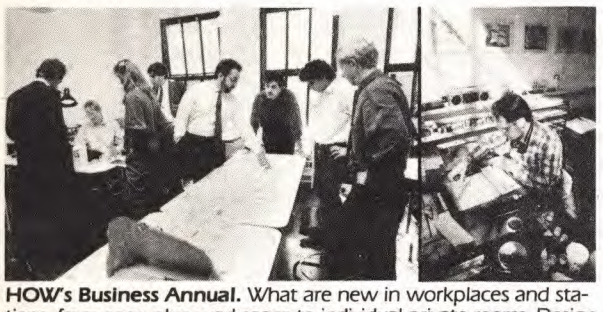

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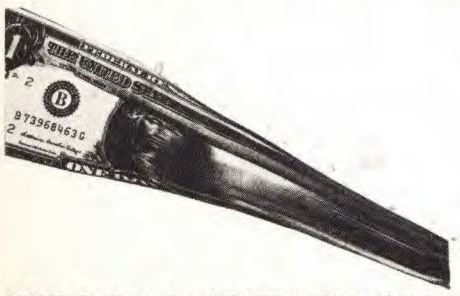

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Conference chairperson:
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TUESDAY, AUGUST 11, 1987

- **SESSION 1: 2pm to 5pm**
  Electronic Art Magic Lantern Show—A phantasmagoric laser, film and video festival of innovative electronic graphics presentations. Room A

WEDNESDAY AUGUST 12, 1987

- **SESSION 2: 8am to 9:30am**
  All about printers and proofing—A thorough review of the technologies and devices that actually produce hard copy printout at various resolutions in black and white or color. Room B
- **SESSION 3: 9:30am to 10:45am**
  Digital imaging—A tutorial session designed to take you from bits and bytes to pixels and pels to raster and vector. Room B
- **SESSION 4: 11am to 12:30pm**
  Picture processing—All about the capture, storage and processing of photographic images, and the limitations of printout technology. Room B

CONCURRENT SESSIONS

- **SESSION 5: 9:30am to 10:45am**
  Electronic cameras—From hand-held filmless "super Brownies" to video image capture, what is the prognosis for electronic photography. Room C
- **SESSION 6: 11am to 12:30pm**
  The medium is the material—A review of photographic papers and films and non-photographic substitutes. How close can we get to the printing process? Room C

▶ Art-X '87 Exhibition: Noon to 8pm

- **SESSION 7: 2pm to 3pm**
  All about digitizers—From 300 dpi to 1,000 + dpi devices for capturing art and images and their interface to workstations and systems. Room B
- **SESSION 8: 3pm to 4:15pm**
  Electronic color pre-press—Overview of systems and vendors. Where does color separation fit in an electronic environment? Room B
- **SESSION 9: 4:30pm to 5:30pm**
  User panel—A discussion of training, implementation and cost justification issues specifically oriented to the graphics professional and available technology. Room B

CONCURRENT SESSIONS

- **SESSION 10: 2pm to 3pm**
  From layout to negative—A look at imposition and layout approaches with new technology. Room C
- **SESSION 11: 3pm to 4:15pm**
  User panel—Art directors and graphic designers look at the layout, comprehensive and artwork process. Where does technology really fit in? Room C

THURSDAY, AUGUST 13, 1987

- **SESSION 12: 8am to 9:30am**
  All about desktop/electronic publishing—Learn the facts about typographic page assembly, with comparison of various programs. Room B
- **SESSION 13: 9:30am to 10:45am**
  Page description languages—What, why, who, when, if and about PDLs (and RIPs too). An approach to standardization? Room B
- **SESSION 14: 11am to 12:30pm**
  Paint programs and systems—They're fun and exciting, but are the useful? Room B

CONCURRENT SESSIONS

- **SESSION 15: 9:30am to 10:45am**
  Business graphics programs—Putting numerical data in visual form. Room C
- **SESSION 16: 11am to 12:30pm**
  EGA, CGA and beyond—Video screens and hardware adaptors that let us see graphics as graphics. Room C

▶ Art-X '87 Exhibition: Noon to 8pm

- **SESSION 17: 2pm to 3pm**
  All about electronic slidemaking—A review of available approaches to presentation graphics. Room B
- **SESSION 18: 3pm to 4:15pm**
  Artists' workstations—From PCs to graphic workstations. What's available and affordable and what do you do with it. Room B
- **SESSION 19: 4:30pm to 5:30pm**
  The human interface—How do creative people and smart machines work together? How to mouse an icon and puck a pallette. Room B

CONCURRENT SESSIONS

- **SESSION 20: 2pm to 3pm**
  Electronic illustration (creative)—Adobe Illustrator sets the pace. A thorough review of this and related programs. Room C
- **SESSION 21: 3pm to 4:15pm**
  Electronic illustration (technical)—A look at workstations and systems for higher volume applications and links to CAD/CAM. Room C

FRIDAY, AUGUST 14, 1987

- **SESSION 22: 8:30am to 11:30am**
  Wrap-up and perspective. How do you cost justify the technology in your application? Technology is all well and good, but now that you've seen all the machines and learned all the buzzwords, how do you save or make money with these new tools? Room A

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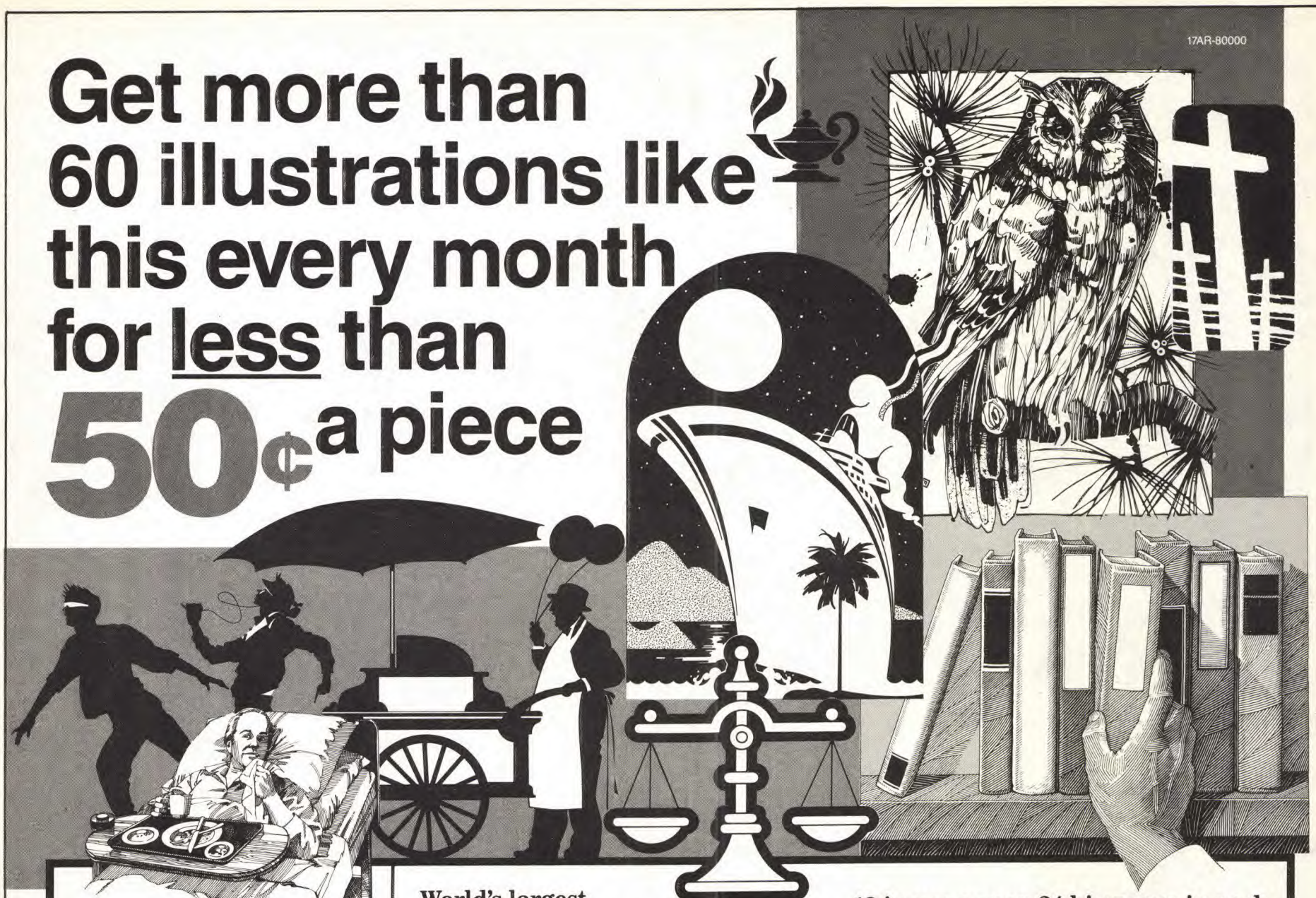

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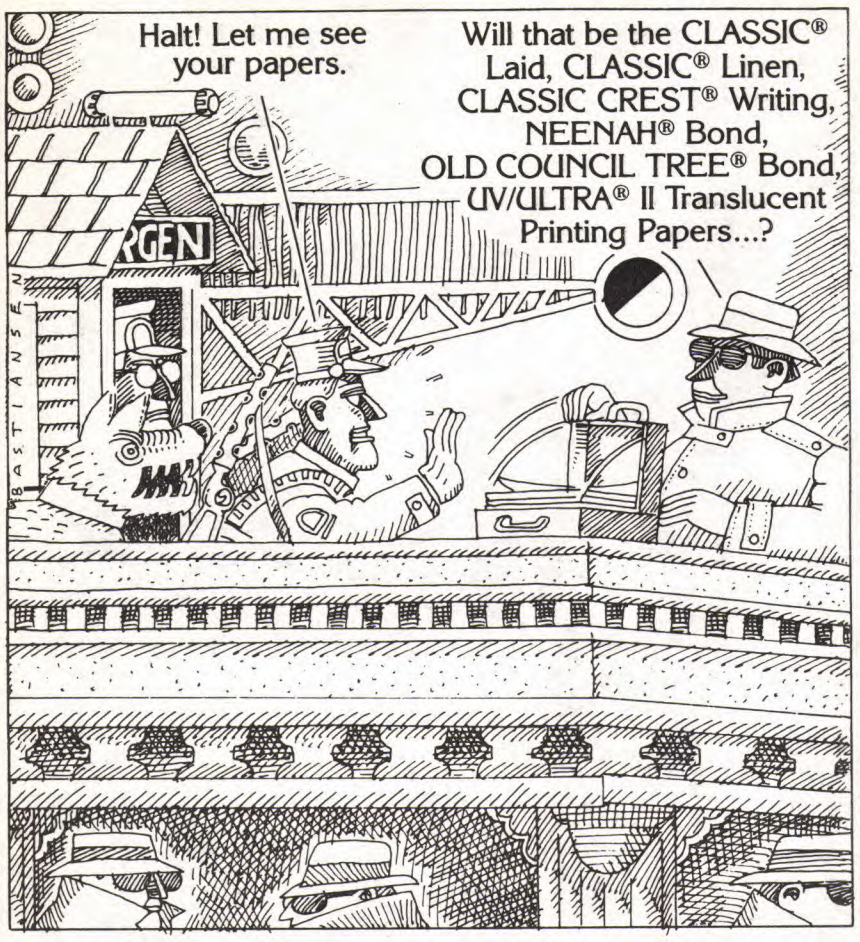

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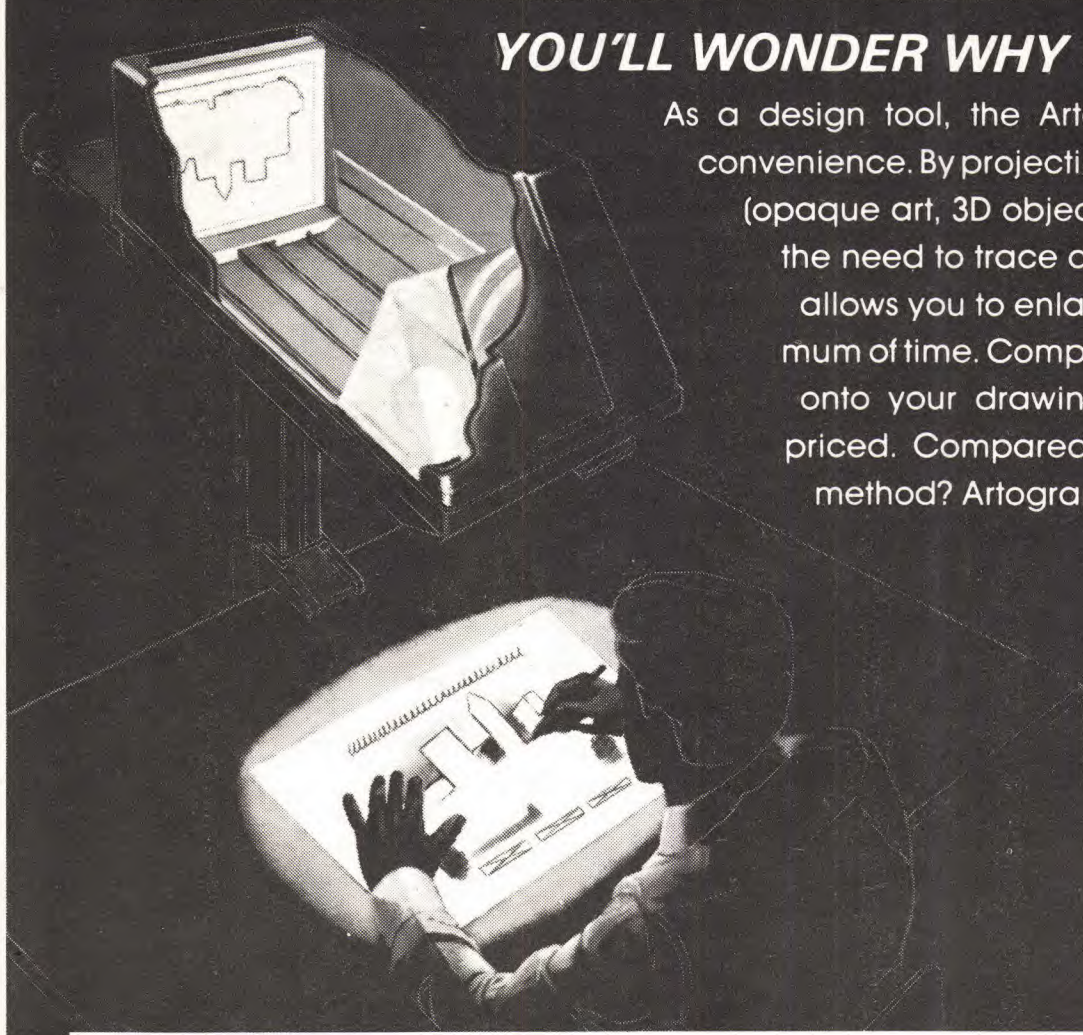

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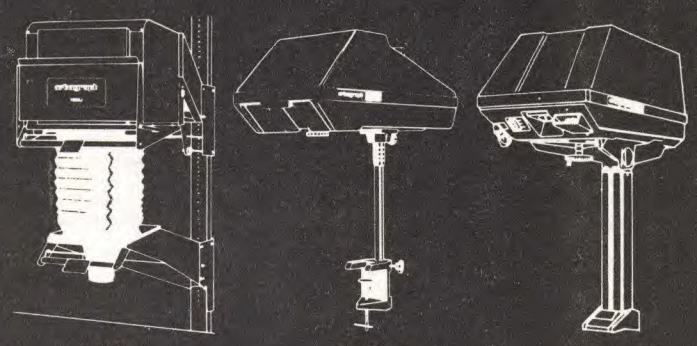

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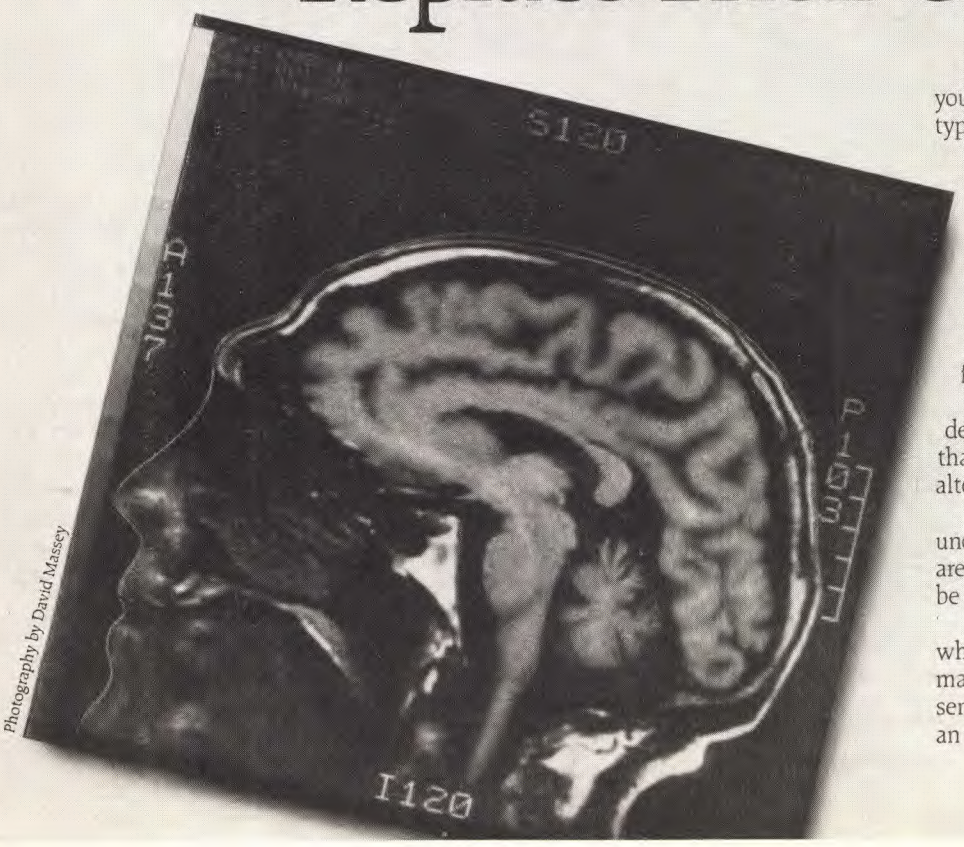

Photography by David Massey

Flip through any magazine and you'll notice something new about typographers.

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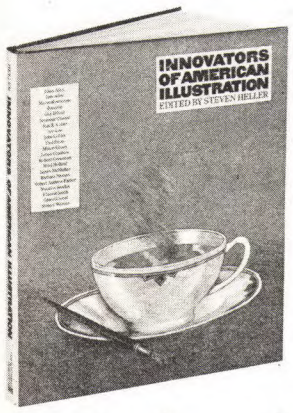

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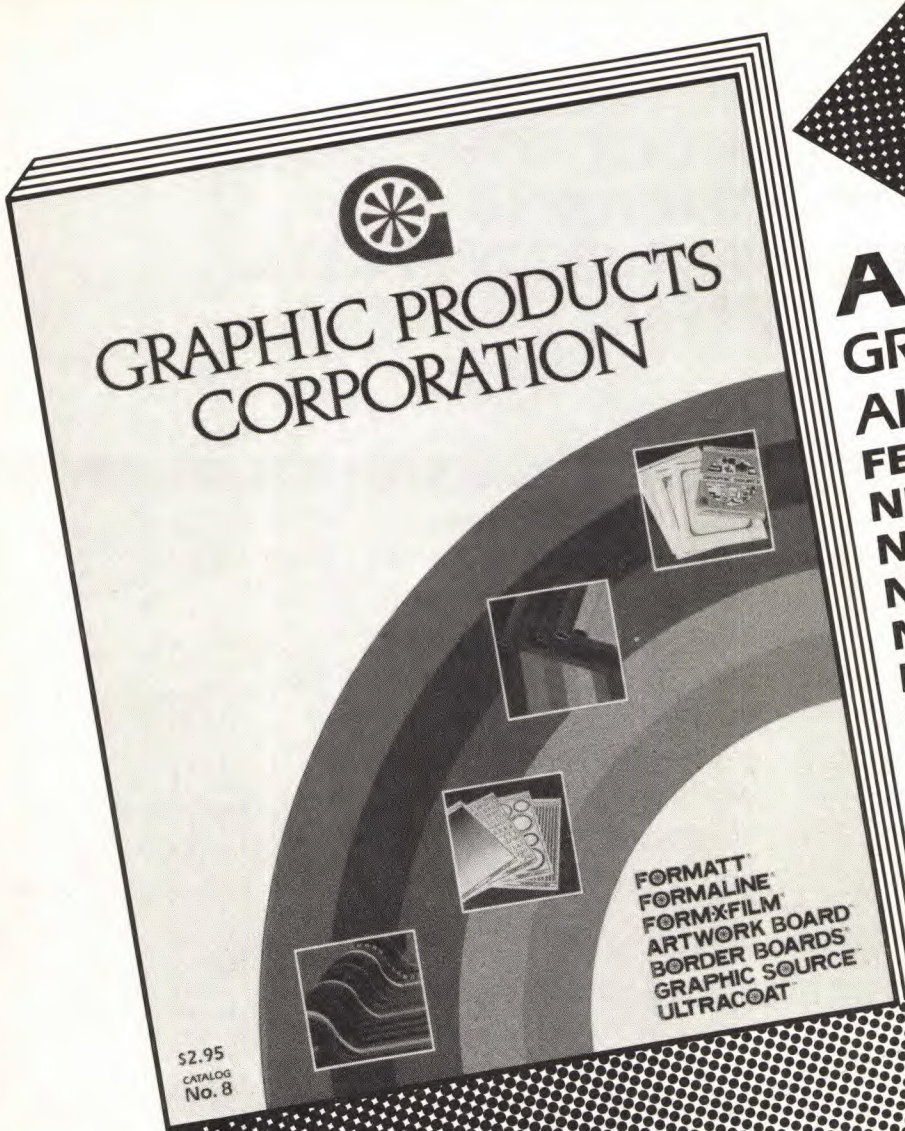

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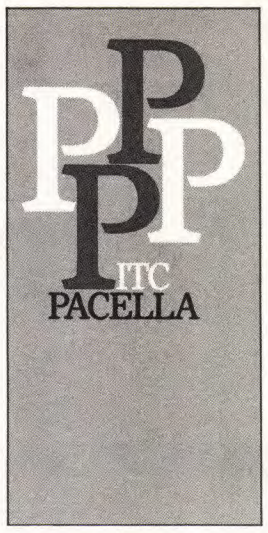

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6 Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles or guides on the subject of typography is difficult because the principle applying to one job may o — Alphabet Length 83

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7 Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles or guides on the subject of typog — 94

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8 Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. S — 108

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9 Excellence in typography is the result of nothing more than an attitude. It a appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is ne — 120

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10 Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography It may require the use of compact spacing, minus leading, unusual — 133

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11 Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spa — 145

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14 Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of des — 182

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24 Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planni — 308

30 abcdefghijklmnopqrstuv
ABCDEFGHIJKLMNOP

36 abcdefghijklmnopqrt
ABCDEFGHIJKLMN

48 abcdefghijklmn
ABCDEFGHJK

60 abcdefghijkl
ABCDEFGH

72 abcdefhikl
ABCDEFG

1″ on Caps abcdefi
ABCEF

Above display sizes, 30 pt to 1″ are based on cap heights and are not necessarily in direct relation to text heights

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